

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



Several circumstances augured favorably for the fate of *Sealed Instructions*, produced on Tuesday night at the Madison Square Theatre. Prominent among these was the fact that none of the persons most concerned in the success of the piece—except Manager Palmer—expressed themselves in sanguine terms prior to the performance. The actors were in the main doubtful as to the result; the author, Mrs. J. Campbell Ver Planck, was so ill from anxiety that she could not attend; but Mr. Palmer felt reasonably certain that he was about to launch another "winner," and the cautiousness he generally observes in predicting how his productions will be received by that very vast and uncertain institution, the play-going public, gave more than ordinary significance to this anticipatory admission. And in this, as in the majority of cases, Mr. Palmer's excellent judgment was demonstrated and his keen discernment proved.

Sealed Instructions was found to be a drama which has been equalled by no American production of recent times. It belongs to a better order than *The Banker's Daughter*. It is a story in which the elements of love and intrigue conspicuously figure—a story that introduces us to a variety of more than ordinarily entertaining characters, and which is told in language sometimes vigorous, often brilliant, always well-chosen and thoroughly appropriate. So skilfully are the light and serious parts of the structure blended that they pass from one to the other in the most natural manner. The comedy interest is not ground out of a mill and sprinkled here and there simply and solely to serve as a relief, which is so often the case; it is made a necessity to the unfolding of the plot, and this in a highly ingenious manner. Mrs. Ver Planck has used the French constructive model so far as it is adaptable to the purposes of her work. While she treads on dangerous ground in the earlier acts, she moves along lightly and avoids shocking the sensibilities of our people in an extremely clever way. Unlike the French playwrights, the author converts the risky portions of her piece into the text for teaching a most moral lesson. Another merit—some have pronounced it a fault—is the remarkably skilful means whereby the spectator is kept in a state of unceasing suspense until the final act regarding the development of the story. It was a rare and unexpected treat to witness a play so built that it was impossible to prophesy after the first act the contents of the rest. In this respect as well as in the witty dialogue and the drawing of three of the principal characters, Mrs. Ver Planck has displayed unquestionable originality. Where she has used familiar materials they have been employed in a freshly characteristic manner. If recourse is occasionally had to old ideas, they are carefully attired in new raiment.

Of course, *Sealed Instructions* is not a perfect composition. But it is so much better than any of the English or American society plays we have seen of late years that its few faults sink into comparative insignificance. Moreover, they are of such a minor nature that if permitted to go without correction they will not subject the play to seriously adverse criticism. The third act is ante-climaxed. It should end with the recovery of the sealed instructions—while the domestic incidents immediately following, including the discovery to Lord Dorchester of his grand-daughter, could be related in Act Four. As it stands the play does not reap the full benefit of a startling and impressive point. The first and second acts are so clean-cut and absorbing that nothing should be allowed to weaken the effect of the third act, which is usually considered the crucial period of a four-act drama. We think that the last act could be improved by cutting out the scenes in which Gerald Dunbar bashfully sues for Dorchester's consent to his marriage and the jewel episode. A few words are sufficient to show that Mrs. Houghton has opened her eyes and returned to the path of love and duty. These scenes are superfluous. They can be eliminated, thus bringing the denouement about more quickly and shortening an act which should be brief and without a moment's tediousness.

To appreciate the subtleties of the story of *Sealed Instructions* it must be seen. We can, however, recite the brief outlines. The first act is laid in the library of the British Embassy at Paris. Guy Dunbar, secretary to Lord Dorchester, has become foolishly and wrongfully enamored of the wife of Captain Lionel Houghton, the son of the old diplomat. Guy is beloved by Katherine Ray, governess to Mrs. Houghton's daughter Ada, and is the Dorchester's grandchild. Lionel is a young man of the world, with all the vices of the

middle-aged guardsman. His wife is a frivolous Frenchwoman, not bad at heart, but loving to coquet on the brink of ruin. The Captain returns to secure money needed to pay some pressing debts. The father refuses to accede to the son's demands. While Guy is making an impetuous avowal of love to Mrs. Houghton, Dorchester and Lionel enter. The wife, partly to screen herself, partly to punish Guy for his hardihood in going farther than she intended, silences suspicion by explaining to her husband that the secretary has been asking for the hand of Katherine Ray. Hemmed in a corner, the young man tacitly agrees to this deception and becomes affianced to the pretty governess, who, of course, is delighted. The second act takes place at night in the garden adjoining the Embassy. Mrs. Houghton has a fever for speculation, and she has arranged that Guy is to meet her here alone and give the proceeds of a successful operation conducted for her by Gerald Dunbar, a young man who loves and is loved by her winsome daughter Ada. Later Lionel taunts and insults her in the presence of a financier, Gervais Dupuis. Maddened, she decides to leave her husband, and asks Guy to accompany her to the house of her father. But Katherine Ray, who presides like a good fairy over the affairs of the Dorchester household, prevails upon her to remain for the sake of her child. The wife, however, reveals to the governess the *ruse* whereby she secured Guy as a suitor. He admits its truth, and they become estranged. In the ensuing act it transpires that some sealed instructions from the British Government to the Embassy relating to Egyptian affairs have been stolen from a safe where they had been placed by Guy the night previous. Only he and Lord Dorchester know the combination. This fact and Guy's sudden resolution to resign from the Embassy and go abroad, coupled with the conviction that an early knowledge of the contents of the documents would prove of great value to unscrupulous operators on the Bourse, causes suspicion to point directly at Guy. He refuses, when questioned, to account for his time, fearing to compromise Mrs. Houghton and bring to light her contemplated flight. But Katherine Ray bravely tells the truth, although by so doing she apparently crimines herself. By a piece of cloth which is found caught on a hinge of the safe Lionel is found to have been the thief. He confesses that, driven to desperation to meet his obligations, he had bargained with Dupuis for the sale of the sealed instructions to use in stock operations. They were to have been returned immediately. This pledge had not been fulfilled. In disgrace and despair, Lionel at first determines to end his life, but listening to Katherine's gentle advice he concludes on a manlier course and goes to Egypt to rejoin his regiment and wipe out the stain on his reputation. Old Dorchester's heart is made glad by the return of the official instructions, still sealed and intact. Lionel having used his daughter Ada to direct them to Dupuis in order to conceal his complicity in the affair, she, with her head full of her young sweetheart, Gerald Dunbar, had addressed the packet to him, and so he returned them to the Embassy. To complete Dorchester's happiness he discovers that Katherine is the daughter of a dead son whom he loved but disowned for reasons of pride because he married beneath him. In the last act Guy and Lionel return from Egypt friends, the latter with the Victoria Cross. Mrs. Houghton has left off her frivolity, Katherine longs for her lover, and the men are received with open arms and open hearts. Ada and the young banker Gerald are united and the curtain descends on a happy domestic picture.

The play was superbly acted, notwithstanding the nervousness attendant upon a weighty first-night performance. Mr. Palmer's admirable knowledge in casting a piece so that the best possible use may be made of all available material, was never more forcibly illustrated than on this occasion. Harry M. Pitt was never so well suited as in the part of Captain Lionel Houghton, with the possible exception of his appearance as Hawtree in *Caste*. Mr. Pitt's acting lacks tenderness—he is at home when assuming the *blase*, well-bred character of a thorough-going man-of-the-world. Houghton in his hands was a capital study, bearing the impress of reality. One seldom sees a more delightful bit of work than the scene following the Captain's first entrance, when the keynote of his nature is struck in the greeting he gives his wife and daughter. Herbert Kelcey, as Guy Dunbar, played with that ease and earnestness that combine to make him one of the most satisfactory of juvenile men. His efforts were dominated by sincerity of purpose. Frederic Robinson looked the proud yet kindly British peer, Lord Dorchester, to the life. His dignity and courtliness, relieved occasionally by glimpses of deep feeling, were befitting a distinguished ambassador. We do not imagine that Mr. Robinson will ever overcome the peculiar nasal quality which has always characterized his utterance. Walden Ramsay appeared to better advantage than usual as Dunbar. It is worthy of remark that the only successes this actor has made have been under Mr. Palmer's management—which looks as though the latter gentleman is alone able to place him where he will be of use. Mr. Le Moynes made the banker Dupuis a neat little sketch replete with flattery, insincerity and greed. Fred Ross, in the small part of Appleby, a business agent, acquitted himself creditably. Thomas Whiffen came near

"queering" the third act. He missed a cue and kept the stage waiting at a critical point. Mr. Whiffen did not know his lines and was otherwise very, very bad as an old family servant, Benton. He was as explosive as a can of dynamite, whereas he should have been quietly glibulous. This gentleman was the only blemish in the cast.

There was excellent acting done by the three principal ladies engaged in the representation. Misses Mathilde Madison, Jessie Millward and Annie Russell. But the palm must be given to Miss Russell, who was simply charming as Ada. Her youthful appearance and manner, and her ingenious way of repeating quaintly girlish expressions, gave her performance a naturalness that puts criticism to rout. Miss Millward played the governess, Katherine Ray, with a simple but effective earnestness. Her work merited the large share of applause it received. Mathilde Madison—the Mrs. Dennison, of Baltimore, who made her professional debut—was a revelation as the volatile Mrs. Houghton. Miss Madison is a woman whose beauty of face and figure is not the less attractive because she is rather mature. She has a delicious French accent, not too perceptible; her movements are full of grace, her voice is soft and pleasing and her face is unusually expressive. She has emotional talent of a high order, and the manner in which she sustained the high-pressure interest of the third act showed that she is possessed of the veritable dramatic instinct. Lena Langdon did a saucy French waiting-maid nicely.

The scenery, consisting of two interiors and an exterior, was painted by Messrs. Emmens and Marston. It was highly effective. The audience observed the development of the plot of *Sealed Instructions* with unflagging interest. By hearty applause they signified approval of the principal situations and the work of the leading players. A long run is assured.

The Corner Grocery opened at Tony Pastor's Theatre on Monday night to a fine house, which was repeated on Tuesday. A few changes have been made in the cast. Dan'l Sully's Daddy Nolan is as unctuous as ever, and Master Malvey's Jimmy Nolan is the same mischievous youngster. Fanny Sanford has resumed the part of Mrs. Nolan, and John Robinson now plays Lawyer Rapp. Harry Morris is an excellent Budweiser, the German grocer. Maurice Flynn's Officer Conroy is more natural than that of his predecessor, but not so extravagantly funny. C. J. Birbeck has improved in the part of Tom Nolan. Louise Fox retains her part of Jennie Burke, and plays it with the same demure simplicity. Her singing meets with great favor.

The Grocery remains at the little bandbox theatre for an indefinite season—at least Mr. Sully hopes to duplicate the long run of last Spring and Summer.

The numerous return visits of Harrison and Gourlay with their wildly amusing skit, *Skipped by the Light of the Moon*, do not appear to influence adversely the box-office receipts or to weary the large audiences which patronize the performance. On Monday night the People's Theatre was literally packed with an enthusiastic crowd, which applauded again and again the quick but slangy repartee and quaint sayings of these funny comedians. Many new lines have been introduced in the dialogue, and there is a sort of freshness about the "chestnuts" which will keep them green for some time. Edward Morris' singular dialect and extravagant make-up have the same hilarious effect as formerly, and Mrs. Annie Wood creates hearty mirth as the buxom spouse of Obadiah Dingle. W. H. Collings' old man Warfield is a piece of good acting, and the other people appeared to the best advantage. Next week the Hanlons will play an engagement.

That humorous melange, *A Rag Baby*, was played to a large audience on Monday at the Grand Opera House. The various adventures and vicissitudes of the "kid" were watched with interest and greeted with liberal applause and laughter. Frank Daniels, although a trifle hoarse, acted *Old Sport* with his usual unctiousness. Charles Drew was effective as Tony Jay, and Bessie Sanson received several encores for her singing in the last act. The others were fully up to the standard of past performances of this absurdity. Next week the Union Square company will be seen here in *Three Wives and One Touch of Nature*.

On Thursday afternoon Tony Pastor's invitation performance at the Academy of Music drew together a large number of actors, actresses, managers and agents. The affair was a truly professional one. Although there were many outsiders in the building who had bought seats, the profession had first been served with the best places in the boxes and parquet. It is needless to give a list of those who were present, as to do so would merely be to list nearly every member of the *corps dramatique* in town. Mr. Pastor's object in tendering this matinee was to provide an entertainment for the players and to show them the strength of the organization he has secured to fulfil his out-of-town engagements. Mr. Pastor's road companies have always been noted for their excellence, but none has approached the present troupe. It is made up of the very cream of specialty artists, and almost every feature of the programme is a source of hearty

enjoyment. The Vivian Sisters are neat song-and-dance performers, their jockey act being especially novel and pleasing. P. C. Shortis converts his violin into a mimic of human vocal peculiarities and plays on a number of instruments besides. There is no juggler more skilful than Katsushin Awati, who apparently disregards the law of gravitation with ease and performs any number of wonderful feats in the matter of balancing and catching. Hilda Thomas is a charming vocalist and her songs are always pleasurable. Mr. and Mrs. Harry Watson are amusing in their German sketch, while the Kernells, in the laughable "sidewalk conversation" which is their specialty, are inimitably droll. We need say nothing about Tony Pastor's ditties—his topical verses and humorous parodies on popular melodies are a never-failing source of delight. We cannot say much for the American Four and their knockabout sketch. Vulgarly is the chief characteristic of both, and they are utterly out of place, for coarseness has no part in the rest of the performance. The afterpiece, *The Little Side Door*, is about as good as this part of the bill generally is. At the professional matinee there was the heartiest kind of enjoyment, Messrs. Dixey, Harrigan, Hart and Duff leading the applause from the proscenium boxes. An entertainment which will evoke enthusiasm in a critical congregation of players is assured of a warm reception from theatre-goers in other cities, and *THE MIRROR* predicts a more than ordinarily successful tour for Mr. Pastor's 1885 road company.

The very prosperous run of *A Night Off* at Daly's Theatre will end on Saturday night, the regular season closing at the same time. The farewell performance is to be signalized by the delivery of an epilogue written especially for the occasion and to be spoken by the various members of the company. On the Tuesday following Clara Morris begins her engagement at this theatre in an adaptation of *Denise*, one of the most pronounced of late Parisian successes, made for her by Mr. Daly. Miss Morris is to be supported by some well-known players specially engaged and a few people from the regular stock company of the house.

Thatcher, Primrose and West's troupe are doing a good business at the Fifth Avenue Theatre. But the house is not particularly adapted to the needs of minstrelsy. Next week the We, Us & Co. party play a return date.

M. B. Curtis' wisdom in returning to his old Sam'l of Posen is shown in the increased business he is doing down at Niblo's. The original comedy is funnier and better suited to the star than *Spot Cash*, and there is plenty of draught in it yet. That has been demonstrated by the present engagement, Mr. Curtis' second in this city the present season. On Monday *Fantasma* will succeed Sam'l of Posen. The pantomime will be well displayed on the large stage of this theatre.

Miss Coghlan, in the title role of *Our Joan*, and the play itself, have made unqualified, indubitable hits at Wallack's Theatre. The audiences have been large since the first performance, and the greatest interest and enthusiasm have prevailed. Mr. Merivale's piece is pretty certain to win even greater favor from play-goers in other cities less exacting than ours, and Miss Coghlan can contemplate her starring venture next season with confidence as to the result, for "the play's the thing," and with such a good one as *Our Joan*, success will most likely ensue.

Adonis' 250th performance at the Bijou approaches. Lately the attendance has taken a new impetus, and on several occasions the entire house has been sold out. The people never tire of Dixey and his versatile accomplishments, while there is just enough change made from time to time in the duties of the rest of the company to keep interest from flagging.

Favette has been seen at the Union Square Theatre by audiences that have nightly increased in size. The play is characterized by the three fundamental principles of good dramatic work—simplicity, truth and beauty. There is, too, a good deal of strong material in the story, some of which, however, is not fully developed. It is an artistic production, and those familiar with Ouida's novel "*Trictrac*," its total lack of action and the dramatic element, are astonished that Miss Clayton could have erected such a complete and substantial structure on such a meagre foundation. The dialogue flows smoothly, the principal situations are skilfully brought about and the characters of the innocent waif, Favette, and her manly protector, the artist Bernardus, are drawn naturally and effectively. To the part of the heroine Miss Clayton brings a sweet, fresh personality—a charm that is irresistible and quite her own. The public finds the distinctive attractions of the young actress a source of rare enjoyment. A better company has never surrounded a new star. Mr. de Belleville, young Edward Sothorn and the rest combine to form a brilliant cast. Favette will run three weeks in all at the Union Square Theatre.

Rehearsals of *Cordelia's Aspirations* began at the Fourteenth Street Theatre on Monday. As the cast is in all important particulars the same as that of the original production, but one

week of preparation is considered necessary. Meanwhile the revival of *The Major*—which has been emphatically successful—is drawing to a close. On Saturday the final performance will be given, and on Monday next we shall again renew acquaintance with Mr. and Mrs. Dan Mulligan, their relations, friends and foes.

As stated in *THE MIRROR* last week, Mr. Mackaye's Lyceum Theatre is a success, but Mr. Mackaye's *Dakolar* is a failure. The attendance since the first night has been fairly good—a fact we may ascribe to the novelty of the building rather than to a specific desire to witness the drama. Dramatists who have learned that Mr. Mackaye is desirous of securing something to follow *Dakolar* are deluging him with their manuscripts, but so far as we have learned nothing suitable has yet come to light. There is but one course open to the management if they wish to establish the house on a profitable basis, and that is to reorganize the company and present the frothiest of light comedies. The theatre, in size, decoration and location, is adapted to the purpose; and, if properly conducted, it might easily monopolize this species of performance and secure a prosperous clientele among the people of society. It certainly will never be able to cope with Wallack's and the Madison Square in the production of dramas. To gain time for selecting new material, a comedy of established reputation could be put up for a brief run. Certainly Mr. Mackaye will consider our suggestion worth thinking over.

The Musical Mirror.

On Tuesday night, for the benefit of Herr Ferdinand Schutz, the tenor of the Thalia, Lortzing's opera, *Czar and Zimmermann*, was presented. As is the nature of all operatic audiences, that of the Thalia is deeply enamored of its tenor, and, as a consequence, the large theatre was fairly packed with a representative audience. Immense bouquets and other floral offerings were continually being carried down to the footlights for the beneficiary, while the curtain was in a state of great agitation through being jerked violently up and down over a dozen times to allow the German Campanini a chance to bow his thanks at the end of the different acts. In one of the bouquets was a box containing a diamond ring, a present from Manager Amberg. The opera was given with all that care and detail for which the Thalia is noted. Lortzing's music, while not particularly heavy, still does not possess the *verve* and spirited cadence of more modern composers. In truth, though most of the concerted airs contain much melody, it would be rather risky to venture an opera such as this on a long run. Herr Schutz's fine tenor voice was heard to great advantage in the music of the Marquis von Chateaufort, while his efforts toward charming the ears of the audience were ably seconded by Fraulein Emma Seebold. The benefit was also made the occasion for the debut of Herr Max Heinrich, the well-known member of the Liederkranz, who took the part of Peter I. Herr Heinrich has a rich baritone voice which he uses with much skill and power. While pleasing and melodious, it is perhaps in a slight degree not strong enough for operatic purposes. In his acting Herr Heinrich surprised even his most hopeful friends. Though suffering a little from stage nervousness, he put a life and spirit into the part of the Czar that well befitted the character. The other members of the cast did well. Herr Lube in the part of the Stadtrichter was as funny as he always is, while Herr Elsbach as Peter Ivanov used a fine baritone voice to much advantage. In the third act was given a Dutch wooden-shoe dance, under the direction of Mlle. Ottilie Graselli, which proved a decided novelty.

The members of the McCaull company now appearing at the Casino could profit much by witnessing the performance of *Die Fledermaus* given at the Thalia on Saturday evening. From Emma Seebold, the prima donna, to the members of the chorus, the singing and acting left nothing to be desired. Pauline Hall, who very successfully appeared for the first time on the German boards as the Prince, was infected by the vivacity of those about her, and played better than we have seen her play before. She was warmly encouraged by the audience and fairly loaded down with floral gifts.

On Monday week Polly will be done at the Casino. Meanwhile the McCaull term is being wound up to good business, The Bat having proved a strong card. Theo and Grau's principal artists will again appear at the Sunday evening concert.

A burletta called *Ixion* is meeting with great popularity at Koster and Bial's. It is full of tuneful music and is presented in very attractive style. The attendance is large.

Milton Nobles has re-engaged Frank E. Aiken, George W. Barnum, Edwin L. Mortimer, Max Fehrmann, Charles R. Warren, J. Duke Murray, W. C. Anderson, George Esigke, Genevieve Rogers and Tillie Barnum for next season. Mr. Murray goes in advance, while Mr. Anderson looks after the front of the house. This will be the latter's ninth year in his present position, Mr. Mortimer's fifth, Mr. Fehrmann's fifth, Mr. Murray's fourth and Mr. Barnum's fifth.

The Giddy Gusher.



That which is everybody's business is nobody's business. Certainly no one attends to it. I would be very glad to hear this morning that a mob of justly indignant citizens had taken the paper-shell builders in hand and were making examples of them at the lamp-posts.

During the intense cold of the past Winter this man Buddensiek has been putting up other houses than the ones just fallen in Sixty-second street. Let the people of this city demand and enforce their immediate demolition. It would be a magnificent lesson to the architectural undertakers who are not yet found out. There are hundreds of huge tenements in New York as likely to tumble down any hour as a year-old baby. Flat-houses, filled to the roof with tenants—the slightest accident would cause the frail shells to collapse.

On Monday afternoon blasting on the River Park road was unusually heavy. Five minutes before the Sixty-second street houses fell a charge was fired that shook glass in windows thirty blocks away. That was probably the final little shake that was necessary to bring down Buddensiek's work. The eye-witnesses state that not one brick stuck to another. There they are, in the same condition as when dumped from the brickyard carts—nearly as clean, for the mud with which they were put together has dropped off as it does off the mason's boots.

In riding up and down the Elevated Railroad I have had an opportunity of seeing a great deal of the building going on up town, and it's a safe prediction to make that this accident in a still more dreadful form will occur over and over again this year. The Winter was unusually severe; the alternations of frost and thaw were unparalleled, straight through. With wretched materials, the cheapest workmen labored building death-traps; it's only a matter of time for 'em to come down like the disaster of Monday.

There is no power would induce me to live in the places where several of my friends hang out in joyous unconcern. In some of my late wanderings I have tarried for the night in aesthetic flats and new hotels. There's a house up Broadway, much patronized by theatrical folks, and with a well-known lady in the profession I have passed a good deal of time there lately. They are hard at work this week papering over the cracks in the walls on the third and fourth stories; but I have studied them and I know what an unsafe barracks it is. The building is very young; in fact, it is teething; but it is cracked from garret to cellar; cracked and re-cracked; clocks on mantels won't go without wedges of champagne corks tucked under to make 'em level on the cracked slabs. Half the doors won't shut; all the corners of the window-mouldings and door-frames have nice little bits of ornamental whirligigs set in them, and they are falling out in every instance.

I wouldn't live in that hotel if they gave me the entire receipts of the house. It's a trap, and I think it's some of Buddensiek's work. Two of my new-married lady friends have Queen Anne style of flats. The decorations are delightful. They have a little elevator—two-fat-women wide and one-tall-man high. A little 4-by-9-inch boy, weighed to the earth with a peck of brass buttons, slowly lifts me, when I call on Melanchton and Maria, to the fifth floor. The blamed thing has stuck with me lately between the third and fourth landing. I've discovered the reason. The little shaft has shrunk and the little box has swelled. Bubby carries a bottle of Jacobs Oil, ostensibly for his back, that he says is strained by buttons; but when we strike the third floor I begin to smell it particularly strong, so I know he uses it on the elevator. I read the other day someone's affidavit of the efficacy of this preparation, and the wording satisfied me the patient is a friend of Maria's or Melinda's. "I have been pulled through a very tight place by its use," wrote the man. He's been up in that Hyperion flat-house elevator, sure.

When I am dumped by Buttons at the fifth floor, "I perceive before me," like Desdemona, "a divided duty." There's a landing the breadth of a farmer's boot, and two little doors not able to honestly stand side by side, but stuck in like the letter V; the right is Maria's and the left is Melinda's. I go see Maria usually, because it comes natural for me to do the right thing; but it amounts to the same. I sit in her parlor and I hear Melinda in her kitchen telling the cook that the cold

mutton will be good enough for dinner with a can of peas. Wild horses could not drag me in there after that. Between the parlor and the bedroom there's a little plaster tube runs from the basement to the scuttle. It's for air—so the builder says. So it is—to air all the dirty linen of the twelve families who live under the roof. I slept with my right ear about a foot away from it one night, and I was heartily sorry for every one of 'em.

Flat No. 1 is occupied by a widow with one son, and he is a loafer. Far into the night that ruffian nagged and threatened his poor mother about a couple of hundred dollars she had received during the day. Flat No. 2 has a jealous wife in it. Flat No. 3, an invalid crank. The third floor contributed one of those nervous housekeepers who can have convulsions if the laundress blues her wash in the wrong tub, and a pair of poker-playing gentlemen. The fourth floor takes a cornet-playing young man as a boarder, and the other family have a daughter who is keeping company with the most demonstrative youth that ever sparked a girl.

This is the sort of thing the tube conducted into my ears for three mortal hours:

"What d'yer want 'er that money before nex' week? Lem-me use 't, will yer? lem-me turn it over? Yer freeze onteryer stamps wuss 'en ever yer did. It's all very well for you to tell me you wasn't out of the office to-day. I've got things fixed so's I know. How comes four pin-holes in your shirt bosom instead of two? I pinned down your Albert scarf this morning, just here. Now look; there's two more holes, an inch and a half away. Oh, you forgot? You did run round to Lafayette place and have a Turkish bath. Indeed, you're sure it wasn't some other place? When I am gone you will realize what I've suffered. That medicine don't seem to be doing me no good. I think it's a cancer. All great people have cancers—Charlotte Cushman, Charles Sumner, Fanny Fern, Ulysses Grant and me. You know that beef-dripping from yesterday, and every scrap of that turkey-fat, was sold by that wretched woman for soap-fat this morning. It's enough to put one in their grave. I have endured as much as a martyr with that awful, unprincipled thing. The clothes-wringer is broken, and half the clothes-pins are left on the roof. I raise you ten. What's that? Three queens. Confound the luck. Make this a jack-pot. Give me two. Pass me a match. Well, here goes. I look toward you. Hold on. I come in on that. 'Toot-ee-toot. Toot-ee-toot.' (First bar of Mabel waltz.)

"My sweetest own, I really must—[clinging kiss.] Got to be at the office at nine. How I will think of you all day. And in an hour from now sweet dreams will give you to my waiting arms. Just here I will fancy your little head—put your little head there for a moment. Oh, you darling! I'll kiss you for that." [Sque-e-eh; another one of the old-fashioned kind.]

"If you were to talk all night I could not let you have that money. That's the second yellow hair in a fortnight I've found on your overcoat. In my weak condition—that girl shan't stay in the house another—'Tain't what you hold, it's what you draw. I'll take four this time. Toot, toot to toot. Now, darling, I must go just one real sweet one." [Fearfully elongated kiss.] Now what do you think of that over and over again for hours?

The closet they dine in is the other side the tube, and a perfect concert of noises accompanies each meal. The fires in those traps always occur in the elevator shaft and start right up it; the stairs are all huddled close to the elevator. If ever there's a flame starts down stairs that loving couple will be fried in their own fat, that poker party will draw their last card, the invalid will find her dream of a coffin realized at last, and the latest yellow hair will be scorched unknown on the bad husband's overcoat, the Hyperion Flats will go in the twinkling of an eye. That is its ultimate fate, if it is not rattled down this Summer by the blasting of a big rock next door, that it is necessary to remove so another flat-house (the Satyr) may be put up.

Ever since I tried one of Heller's electric batteries on a dead cat I've been fond of revivals. Therefore, when I saw dear old Pinafore was to be revived I went with great delight to witness it. No use denying it—that's the best of all the Gilbert and Sullivan batch. The sweet old tunes, the quaint conceits, will never wear out, and I'm heartily thankful to Mr. Duff for the revival. With every line came back the memory of every old Pinafore joke. One of the funniest was the story of the Philadelphia minister, at the time when Church Choir Pinafore troupes were the craze, who went to bury a brother in the Lord.

"We shall miss our brother," droned the dominie; "we shall miss our brother from his usual haunts."

"And so will his sisters and his cousins and his aunts," broke out the whole choir with one accord. It did come so handy to respond to anything like that. I remember on a sleeping-car one night, somewhere about three in the morning, the engine, after leaving some station, gave a long pathetic snort and started off on the key of E—"toot, toot, ti toot!" and a singing female voice from a bunk took up the note and sang "Pride of my soul, farewell," just as if the engine had said "Farewell, my own" as well as tooted the air. Such a howl as greeted that performance told

that everyone on board recognized his Pinafore. All but one man—Oakley Hall. Hall never saw or heard Pinafore, and, much as he knows, I shall always think his education incomplete, and that in one thing he is way behind

THE GIDDY GUSHER.

Professional Doings.

—A. S. Lipman goes with Clara Morris.
—George Ulmer is seriously ill in this city.
—Ben Teal has returned from the Rhea company.
—The Adamless Eden is a failure in San Francisco.
—R. I. G. Barnett is once more engaging an opera company.
—Work has begun on a new Opera House at Knoxville, Tenn.
—John A. Stevens opens in San Francisco on Monday next.
—Henry Aveling has secured an original play for himself and wife.

—Charles Burnham is gone to Europe on business for John Stetson.
—Forty chorus girls will appear on the stage in Polly at the Casino.

—Lizzie Devoy, of the Kindergarten company, is ill in Jackson, Mich.
—Fred. Lotto opens with his Galley Slave in Philadelphia on April 20.

—Alice Harrison is to play an engagement over the Pacific Coast circuit.

—H. S. Taylor is gone South upon important business for several stars.

—Lilford Arthur is playing a short season in Mariande Clarke's company.

—Louise Eldridge is to be in the cast of Twins at the Standard Theatre.

—Bijou Heron will play the heroine in Denise, Clara Morris' new play.

—The project to star Daisy Murdoch has been abandoned for the present.

—Joseph Brooks has been spending the past week in the city visiting friends.

—Lizzie May Ulmer will shortly return to the road for the third time this season.

—Blanche Revere will soon go on the road under a well known Eastern manager.

—General Barton and R. E. J. Miles are recovering from recent severe illnesses.

—Gustavus Levick is playing The Galley Slave at the National Theatre this week.

—Charles Ford is in the city arranging for his season of English opera at the Bijou.

—On Monday the benefit at Daly's Theatre for the Ladies' Relief Society netted \$2,150.

—The original title of Effie Ellsler's play, Old Kentucky Home, was The Little Witch.

—Professor Lawson, musical director, will go to Europe in May and remain two years.

—Janet Edmondson will open her all-Summer season in Montreal in about a fortnight.

—Belle Gilbert has left the Huntley Dramatic company to rejoin the Madison Square.

—The Fair Hungarian, the latest Berlin operatic success, has made a hit at the Thalia.

—Dr. Westland Marden's play, A Lady's Caprice, will shortly be produced in America.

—George S. Knight has booked a two weeks' engagement at the Fifth Avenue for next season.

—Judge Gedney's comic opera, Culprit Fay, is said to have been secured by the Boston Ideal.

—The new Opera House at Bath, N. Y., will open about May 20. An attraction is wanted.

—Alonzo Hatch was offered a part in The Bridge of Sighs; so was Harry Allen. Both declined.

—A. C. Gunter has written a skit for Kate Castleton, and she is organizing a company to produce it.

—Owing to the success of Our Joan it will be kept on until the close of the Wallace season, May 2.

—Dan Maginnis expects to star next season in James O'Connor Roach's play, The Rise of the Fogarty.

—T. J. Quinn has resigned from the Silver King company, the step being taken because of bad health.

—Two or three Frisco journalists are weaving farce-comedies around Alma Stuart Stanley's specialties.

—Denman Thompson is arranging for a new play which will be a continuation of Joshua Whitcomb.

—H. A. D'Arcy is devoting his enforced leisure in adapting some of the latest French dramatic successes.

—Next season Margaret Cone, sister of Kate Claxton, will star as a soubrette under her sister's direction.

—Jennie Kimball has decided not to play in Philadelphia, but will confine herself to the inner towns of the East.

—D. A. Banta, A. M. Palmer's secretary, has been given charge of the routing of all the companies for next season.

—H. Wayne Ellis is at law with the Loretas. He says Edward Bloom is partly to blame for the present trouble.

—Frank Kilday goes to Philadelphia to play for two weeks, after which he goes to California to spend the Summer.

—Letters to Colonel T. A. Brown from San Francisco assure him of the success of Twins. Other assurances are lacking.

—Professor Cromwell will begin a season of Sunday night performances at the Bijou Opera House on Sunday next.

—E. E. Rice now manufactures all his own costumes. He has leased rooms, and has twenty seamstresses at work.

—C. W. Dungan may appear in Polly until the regular McCaull season begins. He has signed for the latter for 1885-6.

—A. H. Hastings, who fell on the ice in December and received a severe hurt, is able to be about with the use of a cane.

—Leonard Grover, Sr., is at work upon a new comedy, which, he says, "will surpass anything he has heretofore done."

—Frank Girard, Charles Burke and Marie Hunter, late of the Cold Day company, are reported to have joined the Loretas.

—Dynamite in Three Explosions is a new piece that is to be produced by Barry and Fay in the late Spring or early Summer.

—William Redmund and Mrs. Barry will add a London success to their repertoire next season. It is called Rank and Fame.

—Charles Plunkett's work as Froch in Die Fledermaus has placed him in receipt of several good offers for next season.

—John E. Sheridan, the Fun on the Bristol star, will return to America from Australia via San Francisco some time this year.

—George Edgar is instructing a young lady for the stage who, in his opinion, will surpass any Shakespearean actress on the boards.

—From the way in which the rehearsals are progressing a great success is anticipated for John A. Mackay in the title role of Twins.

—Walker Phelps, the basso, has retired from the profession to enter commercial life. Not a few singers are following his example.

—Emil Seuger, of the McCaull Opera company, has signed for next season with the Damrosch Opera company to sing bass roles.

—Franz Wetter, the basso of Charley Reed's Minstrels, has been engaged by Mapleson for five years. He is to be sent to Italy for study.

—Selma Dolaro and David Belasco are engaged in writing a society comedy. This joint production will be ready for use in the Autumn.

—Thomas Quinn, for the last two seasons with a Silver King company, is suffering from complaint which will necessitate a surgical operation.

—Robson and Crane will do The Comedy of Errors in seven acts, being the original version. No other piece will be done by them next season.

—Ben Maginley will take the manuscript of Sweet Innisfail to San Francisco with him, and will produce the play there after the May Blossom season.

—To make the representation more realistic, Rice has engaged a number of retired soldiers of the British Army, resident here, to appear in Polly.

—Several changes have been made in the cast of Polly. J. S. Greensfelder will go to Montreal with Janet Edmondson. Eugene Clarke is also retired.

—W. H. Crane says he has had his yacht placed on a war footing, and has tendered its use to the Government for the Central American expedition.

—Concerts and performances in aid of the Bartholdi Statue Fund are now in order. Clara Louise Kellogg has volunteered her services for the Steinway Hall Concert.

—When leaving for England Henry Irving presented J. K. Palmer with a handsome pin made by Tiffany. Miss Terry's gift to the same gentleman was a valuable ring.

—P. H. Lehnen has arranged to play J. K. Emmet and Kate Claxton each for two weeks at the Thalia Theatre. Emmet's engagement begins June 1; Miss Claxton's follows.

—Lillian Jerome, the juvenile lady of the Claire Scott Comedy company, leaves that party on the 18th inst, and joins Owen Pavett's company for the Summer season.

—The Zozo spectacle will open the new Opera House at Glen's Falls on April 29. It is built on the site of the old house destroyed by fire, but is a larger and much finer structure.

—Harry Wood and James Moore have replaced Frank Girard and Charles Burke in the Cold Day company. The reported closing of this company appears to have been incorrect.

—The Her Atoneement company will close season in Jersey City on May 2. The Shadows of a Great City will close same date. The Strategists will close about the middle of June.

—Charles Shackford, baritone, is very successful in the singing part, Johnny Downs, in Storm-Beaten. He has a repertoire of some fifteen roles in the more popular comic operas.

—G. W. Farren was presented last week with a gold-headed cane by the Amateur Dramatic Society of Danielsonville, Ct., the members of which he had coached in several plays.

—The elder Spader is saddened over the Comedy Theatre-Ixion trouble, and is paying up salaries. Some of the people have already been paid. The addresses of others are unknown.

—While one member of a law firm in San Francisco was making a presentation speech to Patti on the stage, the other was in the box-office levying on the receipts on behalf of the scalpers.

—George Blumenthal has brought suit against Ada Melvin for breach of contract. She was engaged to appear under his management, but left it for Manager Duff's Pinafore company.

—Colonel Warner will produce his opera, The Arctic, on May 2, in Brooklyn. He has already engaged G. S. Weeks, May Waldron, H. E. Walton, T. S. Callaghan and George H. Rockford.

—Hugh Fay has telegraphed his agent, M. W. Tobin, at Jackson, Mich., to make the date of April 27 for Barry and Fay somewhere in the West, and that they will remain on the road until July 4.

—A new opera by a Boston composer will be tried in that city by the Janet Edmondson company at the Bijou Theatre during the four weeks' season. It will play there before the Montreal opening.

—Evans and Hoey open at the Grand Opera House on April 27. Their season has been a most profitable one. A Parlor Match will be kept on next season. The present company is mostly re-engaged.

—Russell Bassett and D. G. Longworth are thinking of taking Elliott Dawn's Private Tutor company to those cities not yet visited by The Private Secretary. Bassett would play the Tailor as a Jew part.

—Charles H. Duprez, the veteran minstrel manager, is said to be prospering in the hotel business in Lawrence, Mass. Hi Henry's minstrels were his guests recently, and the host made it very pleasant for them.

—M. M. Whelan and J. E. Brooks are in San Francisco arranging to take a dramatic and musical company for a visit to the principal cities on the Pacific Coast, to be followed by a trip to Honolulu and Australia in July.

—D. B. Sheehan is completing a statue of Dan'l Sully. Among those who have sat for him are M. B. Curtis, Henry E. Dixey and Edwin Booth. His model of Robert E. Lee has been accepted for the Richmond Memorial.

—Charles A. Watkins is filling Ada Gray's time for next season. She will play Lady Audley's Secret at the People's on June 1, and then close. He informed a reporter yesterday that she will play only Lady Audley and a new piece next season, opening in Philadelphia on August 31; thence going South.

—W. S. Moore says that the People's Theatre will not open in June. It has been very successful.

—The full list of the Wiley company includes Charles Long, Herbert, Carl Florentine, Richard Wiley, Harry Sussman, Martha Edith Janias, George W. Tenth, director, and a chorus of fourteen.

—Clarence Herriage left the Her Atoneement company because he did not want to parade the streets with the brass band. The band has been reduced in numbers, and the actors have been required to keep up with the procession. The ladies are annoyed.

—Edward D. Wilson, the Columbia, Tenn., correspondent of The Mirror, has written a four-act comedy drama, which has been copyrighted under the title "Ku-Klux." The comic effects are said to be novel and attractive. Mr. Wilson is desirous of disposing of the work.

—Newport, R. I., turned out in great numbers on Saturday to welcome Dan'l Sully and his Corner Grocery. Newport is Mr. Sully's home. After the second act the Mayor presented him with an elegant Elks' badge. The company presented him with a gold-headed cane.

—William Donahue is forming an open company for a Southern tour. It will open at Richmond, Va., on May 4. Frank Kilday, Alice Vincent, T. J. Martin, W. T. Duffy, Alice Raymond, Louise Doherty and the Housh are engaged for a cheapest repertoire.

—Albert Alkan resumes his professional career, after four years' absence from the boards, on May 4, playing the Central road in Brooklyn; thence to the People's Theatre, Chicago, on June 29. The road stands are all new, and the prices will be in keeping with the high price scale.

—Saturday evening Barney Reynolds received a flattering offer from Cleveland of an engagement, provided he could accept it at once. He has been playing all winter with M. B. Curtis, who waived his right in the week's notice, and Mr. Reynolds left the Cincinnati last Sunday.

—Clara Morris' support at Daly's Theatre will include Bijou Heron, Joseph, Agnes, Fanning, Mrs. Whiffam, Edie, Gorman, Blanche Thorne, Joseph Haworth, George Perkins, M. A. Weaver, A. S. Lipman and Frank Lomas. The advance sale, judging by letters of application, will be large.

—Henry A. Jones, author of Salina and Sleners, etc., and Wilson Barrett are at work upon a new romantic drama to be shortly produced at the Playhouse Theatre, London. The play will have a strong domestic interest, and will contain scenes of mingled comedy and pathos. The action takes place partly in London and partly in the country.

—The Palmer-Gillette Private Secretary company is to go to California in May. It will open a Western engagement in Chicago on May 10. The Rajah and The Professor will also be played. Frank Thompson, playing the Rajah. As many members of the original Professor company will be engaged as is possible. The route will be over the Northern Pacific road.

—Some of the daily papers in alluding to Mrs. Ver Planch's collaborator have by accident or typographical error given him a name unmentioned at his christening. He is Francis B. Devereux, and their only production of a joint play was The Puritan Maid. As their other pieces have not yet been tried as it was too early for one of the dailies to designate them as failures.

—Judie will only give twenty performances in New York, opening at Wallace's on Oct. 2. She will be supported by Monica Goss's present company. The repertory will be Maudie, Nitouche and other vendeville pieces. As the demand for seats is likely to be great, the price of orchestra-chairs will be raised to \$1.00. After the New York engagement the company will go South and to Mexico.

—Jacobs and Proctor, the Albany managers, have gradually organized a New York and Canada circuit. This circuit comprises the Museum, Albany; Academy of Music, Rochester; Griswold Opera House, Troy; Opera House, Cohoes, and Royal Museum, Montreal. To good attractions they are qualified to offer from four to six consecutive weeks. The headquarters are at Albany.

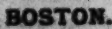
—Simmonds and Brown are engaging a company to support Mrs. John Drew in The School for Scandal, at the Arch Street Theatre, Philadelphia, on May 11. The lady will play Lady Teazle, and on the Tuesday following will sail for Europe, remaining there all Summer with her son-in-law and daughter, Maurice Barrymore and Georgie Drew.

—John Rickaby has engaged a powerful company to support Helene Dautray at the Star Theatre in her new play. It includes Ida Vernon, Ada Gilman, Leonora Bradley, Fred. Bryton, Clarence Handysides, C. F. Flockton, Hart Conway, E. H. Sothers, Albert Anden, Leighton Baber and Felix Morris. The scenery, which will be most sumptuous, is being painted by four of our leading artists.

—The English opera season which it was proposed to give at the Bijou Opera House may be abandoned. Negotiations are now pending to secure a continued run of Adonis all through the Summer. Many out-of-town dates for Adonis have been cancelled. The Ford Opera company, which was booked to succeed Adonis, will open in Baltimore on Monday night. If the Bijou date be cancelled the company will probably appear elsewhere in the city.

—Pauline Markham was passing through the city with her company on Monday. Speaking to a Mirror reporter in reference to the present season, she said: "I was the first to adopt low prices, but next season I shall very probably discard them. The craze cannot last; but I have been very successful, and made money in an unbroken season of thirty-eight weeks." Manager Murray has booked time for the Summer in Canadian towns. The company will play six weeks at the Academy of Music, Chicago. He is in treaty for several new plays.

—Shane-na-Lawn will be brought to New York in September and McFadden's Spirits will play this season as far as California. The authors have made a few changes in the Spirits. A few lines have been cut out, some new ones put in, the action quickened and the climaxes strengthened. A useless small part has been cut out, and the lines where appropriate or good, given to another character. Denman Thompson rehearsed the play several hours on Sunday and again on Monday, in conjunction with the authors, and returned to his own company.



and Nellie Everett, who have done so much for the decoration of the grounds of the Boston Museum of Natural History Museum, for several seasons, will have a testimonial benefit at Tremont Temple, May 4.—Sara Jewett and her mother are at the Adams House.—Harry McGlen is again at his post of duty at the Boston Theatre. His son, George, has been elected to the company along with Harry French, with designs on the English theatre-going ancestry.—W. F. Owen, at present with the Richmond-Barry co., in A. Midnight Marriage, on engagement for the next two years.—It is a little strange that the Union Square co. should go to pieces at the close of its thirteenth year, having been organized in 1876. It has no right to the thirteen or any other number of theatres, but like to serve as a warning to the veterans of those who have.—Nella P. Browne (Miss O. W. Pond) will leave during the week for a teaching tour through Kansas and Colorado under the management of the Globe, in the way to England, "with sealed orders, not to be opened till beyond Sandy Hook." The attraction Manager Stetson has announced after will be announced in dew season; that is, in the fall. He says he would like to see every one here, really I couldn't help it. A lady who said she came in at the Park the other night when I saw the new show, told me and said, toward the end of the first show, "I was very much interested in him in the first act, but nothing more of him." No," re-

This week, Oliver Bryson in *Across the Continent*, followed both by the Graun Comic Opera co. for an inde-

Jack makes her think nothing more is necessary to assure life-long happiness was waiting in its natural state, as in some of the more Madderns of the stage. Her manner is full of grace and grace of study could impart, and with a play of greater deft to bring out her unquestioned dramatic talent, then fame and fortune for her in her chosen field. Columbia is too large a house for the subdued tone of Caprice. It was difficult to hear what was said, and times, and yet to have declaimed the lines would have been a pity. This week the popular French comedienne, Mlle. Mader, is to appear. A very good one, it is said. This week the popular French comedienne, Mlle. Mader, is to appear. A very good one, it is said.

but select. This was particularly the case at the Wednesday matinee, when Madame appeared as the Stuart. Somebody must have been out of pocket considerably on the three nights' engagement. Edna Tearle, the leading man, has a fine stage presence; his rendition of all his roles discovered the finisher. Mr. Tearle's Macbeth was especially fine.

gallery gods were happy and applauded vociferously. The Sim Lazarus of L. R. Willard was an exceedingly unnatural Sheeny. There was too much of him for the auditors soon tired. Cospe's Equescurian 13th, week; Grace Hawthorne, 20th, 22d; Kindergarten, 23d, 25th; Galley Slave, 27th, 29th. Haverly's Tom's Cabin—then a hospital.

THE NEW YORK MIRROR.

At the Museum people have been nightly turned away. Chief attraction in curiosity has been James o-my-thumb, a 37 man. Mr. Adams was ill, and the stage performance was somewhat cut. James Riley, in character work, answered several recalls each night. Everything else well received.

Elbow Shots: Two weeks ago I noted the conception of a new amusement and sporting journal. This week the death is announced. This time the rumor regarding the marriage of Jennie Yeamans has a foundation. The "eventful event" will occur Monday, the 13th, as announced. Mark Adams and Sam Wilds, who were not to appear after Wednesday, owing to the serious illness of Adams. A private letter locates W. E. Burleigh at the New Orleans Exposition. A. S. Burt and Professor Morris are at home. It is said that if Burleigh had managed the Western tour a week longer, he and the entire co. must have walked East. Morris owns the trained dogs that John Hickey spotted in Indianapolis last Summer. The Indianapolis hotel clerks who followed the John Gordon co. to Columbus, O., to collect \$200 board-bills, did not get it, and appealed to the law for the pound of flesh. Mrs. Farguson was handsomely entertained by her old-time friends during the Parlor Match season. Elbow Shots has been requested to deny that Flora May Henry is to be married at the close of the season. J. V. Cooke, present business manager, has not yet signed with the new manager, Emma Abbott or the Three Wives co. for either the Emma Abbott or the Three Wives co. for either season. Eastern papers to the contrary notwithstanding. Dan Sullivan has published a date book of his own. Elaborate bouquets of Michael Nell roses and wild pinka were presented to Misses Farguson and Yeamans, at the matinee. The case against the special officer at the Museum has not yet been arranged. Two constables attempted to pass the doorkeeper without showing badge, ticket or pass, and were soundly thrashed; hence this suit. John B. Doris opens his season here Friday, 17th. The Lenten season did not materially affect local theatres. One risk did, but two new young men, amateur, starts for New York next week to join the Lyceum School. Ida Howell, of the Wilbur Opera co., is at her home here resting. The Maestros of the Wilbur opera in May. Now for a few weeks of tea and twenty cent legimate.

WABASH.
Harter's Opera House (Alfred J. Harter, manager): A Parlor Match, presented by Evans and Hoyer's Met. co., 8th. Large house, very excellent, and a fair faction. The Met. co. are always welcome in Wabash.

VALPARAISO.
Academy of Music (James M. McGill, manager): Tennessee Jubilee Singers, 3d and 4th. Very poor. Grand Opera House (W. E. Burleigh, manager): Abbey's Uncle Tom co. came 8th, to packed house to see the great moral drama.

TERRE HAUTE.
Naylor's Opera House (Wilson Naylor, manager): The Davis Family gave their annual concert, 6th, to large audience. The singing was excellent, and a fair concert was given. Grau's Opera co. did not pay expenses, 8th and 9th. They are short of funds and will play at cheap prices for a while, opening in Evansville. It is a good co. and the singing was excellent. One week, opening 13th. Change of programme nightly. Items: L. G. Hager, formerly manager of Opera House, is dead. He was quite popular with the profession and will be greatly missed.

ELKHART.
Buckley's Opera House (L. L. Brodick, manager): William Stafford presented Othello to a fair house. Stevens Comedy co. to very light business, 8th.

LAFAYETTE.
Grand Opera House (F. B. Caldwell, manager): Evans and Hoyer, appeared in a Parlor Match, 6th, to a fair house, with a somewhat lacking in numbers but in enthusiasm. William Stafford appeared 10th, as Othello, with Evelyn Foster as Desdemona, and William Johnson as Iago. Mr. Stafford made a fair Othello, but lacks vivacity in the passionate and rapidly delivered passages. Miss Foster and Mr. Johnson were very satisfactory.

FORT WAYNE.
Masonic Temple (Simonson, manager): During the past week we have had plenty of attractions. Minnie Madden in Caprice, 4th, had a good house. She appears to much better advantage in this charming play by Howard Crosby than in anything she has ever played in Ft. Wayne. The originality of her rendering of the part of Mercy elicited much favorable comment, and she was called before the curtain several times. T. J. Herndon, as Jethro Barker, was excellent. Henry Madden, as Jethro Barker, was excellent. On the 6th a few unfortunate individuals witnessed the Queen's Lace Handkerchief as presented by Grau's Opera co. With the exception of Alice Hamer the co. does not amount to much. William Stafford and Evelyn Foster had only a small audience 8th to see them in Othello. They endeavored to please, and for that reason were highly commended. On the 9th the house was packed under the auspices of a G. A. R. Post and the 10th Emma made her first bow to a Ft. Wayne audience in Mamie. A very strong co. assisted her in giving the best of satisfaction. Banker's Daughter, 16th.

IOWA.
KEOKUK.
Keokuk Opera House (D. L. Hughes, manager): After a thorough house-cleaning this place of amusement was opened, 10th, to the public, the occasion being John T. Raymond in the political satire, Fof Congress, to a fair and appreciative audience. Both star and co. gave entire satisfaction.

Items: D. L. Hughes manages Mr. Sheridan's Northwestern engagements. The MIRROR is on sale at D. G. Lowry's News Store.

CEDAR RAPIDS.
Greene's Opera House (C. G. Greene, manager): The Bernard-Listenarrn Concert co. gave an entertainment here the 8th, under the auspices of the Henderson House Company, to a large house. J. K. Emmet presented The Strange Frits, 9th, to a good house. Emmet is supported by a strong co., including two cunning little baby girls.

CLINTON.
Davis' Opera House (E. M. Davis, proprietor): A comedy entitled "The Bad Boy" co. appeared 6th and 7th, to a fair house. The play gave pretty good satisfaction, especially to the galleries. This probably winds up the season.

DES MOINES.
Grand Opera House (W. W. Moore, manager): Risori was greeted by a large and fashionable audience 8th. Queen Elizabeth, presented by the great artist, was the dramatic event of the season. The support was evenly efficient throughout. Return date, May 1. John T. Raymond, 8th, attracted his usual good audience. Best of satisfaction, J. K. Emmet, 10th, in his new play, The Strange Frits, to a large house. This was met by one of the largest audiences of the season. The advance sale was very large.

Items: The receipts for the Risori engagement were \$1,500. E. E. Brown, 9th, for "one of the best" of comic opera and minstrelsy, is publishing The Leisure Hour in our city.

OSKALOOSA.
Masonic Opera House (G. N. Beecher, manager): John T. Raymond in Fof Congress, 9th. Good house; audience greatly pleased. W. E. Sheridan in Louis XI., 14th.

OTTUMWA.
Lewis Opera House (Conn Lewis, manager): Theatrical business has been dull of late, but the Benie Lee Lilliputian Specialty co. came 6th for one week. In spite of the snow and rain and the extraordinary attractions at the skating-rink, this co. has played to full houses all week. Pinafore, 13th, 14th, by home talent. W. E. Sheridan, 15th.

KANSAS.
PARSONS.
Edwards Opera House (McKinn and Baird, managers): J. Z. Little's World came 2d and 3d to only medium business. The scenic effects of this piece are grand, and were highly enjoyed by those fortunate enough to attend.

Rink: This place has one of the largest and best equipped skating rinks in the State of Kansas, and I am sorry to say that business has so diminished that the rink only opens two nights a week at reduced prices, fifteen cents, and then cannot draw a crowd. It is run down until none but roughs will frequent it.

LEAVENWORTH.
Grand Opera House (Edward A. Church, manager): William E. Sheridan played a return engagement, 6th, the bill being Othello. Mr. Sheridan as the chief character in the play was recalled at the end of each act, but was compelled to divide honors with Harry Mainhall, his leading support. Aside from Louise Davenport, the rest of the support was rather inferior. Gus Williams, 8th, in Captain Miahler to good business. Gus is a great favorite here. Last season he played with Forpaugh in opposition, and turned people away.

Nonette: John H. Robb, who is "one of the best" managers that any representative has ever had the pleasure of meeting in this or any other clime, wishes to be remembered to The MIRROR.

EMPORIA.
Whitley Opera House (H. C. Whitley, manager):

The Wages of Sin was presented in a first-class manner to a large and select audience, 3d, and was pronounced one of the best entertainments of the season.

ATCHISON.
Price's Opera House (Will Campbell, manager): W. E. Sheridan played Louis XI. to small house, 4th. Mr. Sheridan most skillfully portrayed the capricious, cranky old French king, and delighted the audience. The support was very ordinary. Gus Williams, as Captain Miahler, 6th, gave a fair audience pleasure by his portrayal of the kin to German policeman. Little Camille Campbell as Jeanette was very clever and bright. John D. Smith played to good business 8th and 9th. The first night in States Attorney's the second in Swap, the Yankee, and Felix O'Callaghan.

TOPEKA.
Crawford's Opera House (L. M. Crawford, manager): Maubury and Overton's Wages of Sin comb. to only fair business 3d and 4th. The cast is an excellent one. Marie Prescott, Emma Clifden and Sara Von Leer being the prominent members. Gus Williams as Captain Miahler, 8th, to good house.

Grand Opera House (Wood and Updegraff, managers): The "ghost again" walks and the spirits materialize here according to announcement, 11th. Professor Steen and his wife will pull the strings, rattle the tambourines, blow the fan-bells, and perform other feats of a ghastly and humorous nature, and will explain the modus operandi to the audience—thus making "every man his own Mott" for a paltry pecuniary persuasion.

LAWRENCE.
Bowersock's Opera House (D. Bowersock, proprietor): A Bunch of Keys was presented, 6th, to a big house, and was well received by an appreciative audience. It is indeed a very laughable exit, and should not be missed by big houses. J. K. Emmet 14th, and W. J. Scanlan 15th.

FORT SCOTT.
Opera House (W. P. Patterson, manager): Webb's United States Minstrels succeeded in disgusting a good-sized audience 7th. They gave the most miserable performance seen here in some time. The time and dancing was the only redeeming feature. Renfro's Pathfinders return 23d.

WICHITA.
Turner's Opera House (George Kroemer, manager): Renfro's Music Comedy co. gave a large house, 4th. The play was Scrape, and in my opinion it is aptly named, consisting of a little of everything and not much of anything. Pans Le Petro and J. M. Kentwood, are quite clear in their line, and kept the audience in roars while on the stage. The orchestra was Brief: J. A. Simons, of Solomon Island, is now in doing surrounding towns with a co. selected from the defunct Sylvester comb. He will return here May 1, and take charge of the Opera House. The new Comedy co. has closed its season. Robert A. Neff will run a newspaper at Sun City, Kas., so he informs me.

KENTUCKY.
LOUISVILLE.
Macaulay's Theatre (John T. Macaulay, proprietor): Carleton Opera co. gave a week of music which was only fairly successful. The co. has lost several of its more important principals, and in consequence has been galled with people of similar standing. May Fielding, Francesca Guthrie, Josephine Bartlett and Carleton himself were satisfactory; the chorus and costumes all that could be desired. The orchestra was very much off at times. The only novelty presented was La Fille du Tambour-Major. Business from fair to light. Lillie Evans, 13th.

Items: The Temple of Merfort and Friedlander, manager: Fanny Davenport, in Fedora, drew immense houses for four nights and a matinee. So much has already been written of Miss Davenport's rendering of this great play that nothing remains but to endorse the most extreme expression. The play, dealing as it does with such varied emotions, calls for the highest art in its interpretation, and such Miss Davenport brings to the part of Fedora in conception, action, business—in fact in all the requirements of the character. The co. carries on Harry Lee, rendered efficient support, and the local management mounted the piece in good taste. Altogether, this engagement may be considered the artistic and social event of the season. Mexican Orchestra, 14th.

New Grand Theatre (J. P. Whallen, proprietor): The Cold Day Left co. gave one performance of their monodrama to a very large house. The co. is composed about equally of extremely clever and plain bad to very bad specialists. Coup's troupe of educated horses drew small houses during the week. The entertainment was interesting and novel, and was deserving of better patronage. Sibon's Comedy co., 13th.

Items: The Princeton College Glee Club had a large audience 11th at the Masonic. Manager Friedlander has a complimentary letter from Emma Abbott including a check for a neat sum, resting at his bank. The club fit to be given shortly. Francesca Guthrie, of the Carleton co., made a most favorable impression here. Her press notices were almost gushing. Manager Merritt sends his compliments. The usual indications of the close of the season are to be seen in the number of amateur affairs announced—concerts, readings, musicals, etc. The Elks' benefit bill will be a big one. They announce one act each of the day and night, and the co. at the three theatres here. Francesca Guthrie, John Mackaye, William Belknap, Haverly's basso; our own Billy Eaker, Prof. Burk, besides recruits from Cincinnati and Indianapolis are to hear from. The benefit will be given 23d.

LEXINGTON.
Opera House (R. B. Marsh, manager): Fanny Davenport, in Fedora, 6th, to the largest and most fashionable audience and best paying success of the season. The house was sold before her arrival. Her support is good, but Mr. Lee, as Lorin Ipanoff, falls way below Mr. Mantell's rendering of the role. Cold Day When We Get Left, 7th, to light business.

LOUISIANA.
SHREVEPORT.
Tally's Opera House (Hyman and Leonard, manager): Atkinson's Bad Boy co. appeared 3d and 4th and matinee, to only fair houses. The play gave pretty good satisfaction, especially to the galleries. This probably winds up the season.

MAINE.
PORTLAND.
Theatre (Frank Cook, manager): Charles Hoyt has displayed excellent judgment in the make-up of his co., for it would be difficult to find a better one to his Tin Soldier than the one he had with him, 6th and 7th. The price list is nothing, and yet some of the stage business itself is great. The Tin Soldier becomes thoroughly conversant with their parts, the skill will be a great success. Len Grover, as the Four-Dollar-Hour Plumber, has a great part as has also his assistant, Willie (Harry Conroy); but Harry Conroy, as Patsey, has the part, and was the only one who seemed perfectly at home. Her dancing was encored nightly, and the boys went wild over her. Amy Ames, as Violet; her leading support. Her part, as Violet, was not brought down the house. About the only mistake made here was allowing Kate Gilbert to "sing." Hoyt will, I trust, use the knife on her vocalizing. The houses were good, but the appreciation of the Tin Soldier was not of one play, and shows versatility of talent most unusual in one so youthful. She is the brightest and gayest little actress that has been here in a long time.

BANGOR.
Opera House (Frank A. Owen, manager): Murray and Murphy appeared 6th, in our Irish Visitors, giving good satisfaction to a crowded house, every seat being sold and all the string room taken. They played for thirty-five, fifty and seventy-five cents. The last concert of the Cecilia Club (local) of this season was given 7th, followed by Andrew's Juvenile Ball, 8th. Large houses. The Grand Crown Comedy Co. gave their engagement, 13th. Boston Theatre, Silver King co., 17th and 18th. Denman Thompson, in Joshua Whitcomb, May 1.

MARYLAND.
HAGERSTOWN.
Academy of Music (E. W. Mealy, manager): The Annie Lewis Little Trump co. played 11th and 12th to fair business. The Little Trump is a bright musical comedy in three acts, and is admirably produced by the following artists: Annie Lewis, Lillian Lewis, Helen La Rue Beattie, Lillie Lawrence, David Irving, Herbert Bartley, Willy Kinn and Billy Ryan. A. J. Charles E. Lewis is the manager; James D. Lee, general agent, and Prof. George E. White, musical director. Annie Lewis, the star, impersonates five characters in the course of one play, and shows versatility of talent most unusual in one so youthful. She is the brightest and gayest little actress that has been here in a long time.

MASSACHUSETTS.
FITCHBURG.
Opera House (F. A. Currier, manager): Fox and Ward's Minstrels gave a fair entertainment to a fair

house, 6th. Tony Denier's H. D., to fair house, 8th. Co. good. A Tin Soldier, 9th. The piece is quite funny. Fair house.

FALL RIVER.
Academy of Music (Thomas R. Burrell, manager): The Rag Baby was presented, 6th, by much the same co. as was seen here the first of the season. Bessie Sanson is in my thinking inferior to Jennie Yeamans as Venus. Frank Daniels as Sport is a study, and was as clever as ever. The Hanlon Brothers—at least the minor part—gave us their threadbare absurdity, Le Voyage en Suisse, 10th and 11th, to very large audiences, who seem to thoroughly enjoy it. William Carroll, 12th; Joseph Murphy, 13th; Bessie King co., 14th; Lillie May Uimer in 49, 15th.

All sorts: Will Hunter, an old friend, was pleased to meet again with the Rag Baby party, 15th. May Uimer played Spring season of up through New England. Our season, which is near its close, has been fairly good, although it has been the most uneven we have ever had. The gross receipts will be within a few hundred dollars of last season, which is more than most houses can say. The Rag Baby co. close season May 23.

CHELSEA.
Academy of Music (James B. Field, manager): Salisbury's Troubadours, in Three of a Kind to a 300 house, 11th. The Salisbury Troubadours gave an excellent concert to a medium house, 12th.

Jetties: Manager Field has been ill the last few days, but is about again. J. R. Lucier, the blind cornetist of the Lucier Family, rendered Levy's Whirlwind polka finely.

BROCKTON.
City Theatre (W. W. Cross, manager): The Hanlons made their first appearance in this city, presenting A Trip to Switzerland to fair business, at popular prices, 6th and 7th. The Hanlons—Edward and Frederick—continued to play last week. The Rag Baby co. played to a small but very demonstrative audience, 9th. Frank Daniels as Old Sport was simply immense, and his support was excellent. William Carroll, 11th; The Salisbury Troubadours, 12th; People's Theatre (Conroy and Blair, managers): Nelson's comedy co. presented Fun in a Railroad Station to fair houses week of 6th. Burgess, Colman and Welch's Minstrels are the cards present week.

LYNN.
Music Hall (James F. Rock, manager): Bride and Frear's co. presented Bunch of Keys to a 300 house at the ushers benefit, 10th. A Rag Baby, another of Mr. Hoyt's laughing successes, drew a good-sized house, 11th.

Items: Manager Rock received a telegram from Emma Juch last Wednesday morning stating that she was ill and would be unable to appear in concert that evening. There was a large audience. I spent a very busy week last week in company with Charles F. Pidgin, author of Wanted, A Partner, Electric Spark, etc., at his cozy quarters on Washington street, Boston. He is at present arranging a monologue comedy, the title being The Millionaire's Daughter, and informs me that his new dime museum venture in Omaha is proving remunerative. Edwin Booth has lately added to his repertoire a new play, The Sign of the Cross, by Rev. Edward Weston of this city at a cost of twenty dollars.

LAWRENCE.
Opera House (William G. Merrill, manager): Sibon's co., 10th, 11th, played to small houses.

Items: The Temple of Merfort and Friedlander, manager: Fanny Davenport, in Fedora, drew immense houses for four nights and a matinee. So much has already been written of Miss Davenport's rendering of this great play that nothing remains but to endorse the most extreme expression. The play, dealing as it does with such varied emotions, calls for the highest art in its interpretation, and such Miss Davenport brings to the part of Fedora in conception, action, business—in fact in all the requirements of the character. The co. carries on Harry Lee, rendered efficient support, and the local management mounted the piece in good taste. Altogether, this engagement may be considered the artistic and social event of the season. Mexican Orchestra, 14th.

WORCESTER.
Theatre (Charles Wilkinson, manager): Carrie Swain, 6th, has a very good house. The Salisbury Troubadours, in Three of a Kind, 8th, to good business. Hoyt's Tin Soldier was produced 10th, 11th and matinee to good fair audiences. The piece has hardly got the rough edges off yet, and the people and the house are somewhat impatient. The piece is a study, and is still polishing it, and thinks his week in Boston will establish it firmly on the boards. The Dalys, in Vacation, appear on the 16th; the Hanlons, 17th, 18th and matinee. The Salisbury Troubadours, 19th, 20th and matinee. The new proprietor of the Theatre, has returned from the South, and will complete plans this week for the overhauling of the house. Mr. Church, the treasurer, has been out of the city on the sick list, but will be on hand at the opening of the week.

SPRINGFIELD.
Gilmore's Opera House (W. C. Le Noir, manager): Salisbury's Troubadours, in Three of a Kind, had a big house, 10th, 11th, 12th and matinee. The new, new, to make the applause liberal and hearty. The Boston Ideal Uncle Tom co., 10th, 11th and Saturday matinee, had good houses at cheap prices. The piece would be called Topsy, as it has been reconstructed for Daius Markoe's benefit. She gives a decidedly revised version of Topsy, which strongly favors of the minstrel stage.

NEW BEDFORD.
Opera House (J. C. Oney, manager): Manager Oney's benefit, 7th, was a complete success, and proved that he had the best of our amusement seekers. A Rag Baby was the attraction, and Frank Daniels, as Sport, was greeted with enthusiastic demonstrations. The changes in the cast since its first performance at St. Patrick's Day, 4th, have been for the better. Bessie Sanson by no means fills the place of Jennie Yeamans as Venus. Grout, perhaps Miss Yeamans was a little too pronounced in her manner, but there was a dash and spirit about her that made the co. a better one. The support was of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class.

Pick-ups: A large and handsome picture of our popular manager has been placed in the lobby of the Opera House by Fowler, the artist. May it never look upon less than paying patronage and overflowing houses. Oscar Wilde is dead. Not the Irish zethete, but Hoyt's trick dog in A Tin Soldier. The cause was getting among Denman Thompson's properties and receiving cuts from a scold. The artist, however, in my remarks about the paper put up by Harrison and Gourlay. They put up some handsome work two days after my letter was mailed. The firm will please accept my apologies.

MILFORD.
Opera House (George G. Cook, manager): The Boston Theatre co. presented The Silver King to a well-filled house, 10th. This is the best co. that has played here this season. Francis Coulter as Willie Denner and Rachel Noah as Nellie Denner were several times called before the curtain. The support, with D. J. McGuinnis as Daniel Jakes, Frank Burbeck as Capt. Herbert Skinner, and E. A. Eberle as Elijah Coomb, needs no commendation.

HOLYOKE.
Opera House (Chase Brothers, managers): Silence and hungry mice occupied the house all last week. This week we are promised some attractions, provided cancellation does not close a week of fair business. The support is of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class.

LOWELL.
Music Hall (Walter S. Simons, manager): Tony Denier, 6th; Salisbury's Troubadours, 7th, and Carrie Campbell and MacDonald's Siberia, 8th and 9th, to fair houses. Co. very good; scenery fine. A Rag Baby, 10th, to large house. Audience delighted. Frank Daniels, a great favorite here, carried off the honors as Old Sport. Bunch of Keys, 11th and 12th; Den Thompson, 13th, 14th, 15th.

NORTHAMPTON.
Opera House (George S. W. Whitcomb, manager): The Dalys, 8th, in Vacation, were the hit of the season. Music Hall (A. B. White, proprietor): Boston Museum co., with Sam Smith, 10th, to fair business. Co. very good; scenery fine. A Rag Baby, 11th, to large house. Audience delighted. Frank Daniels, a great favorite here, carried off the honors as Old Sport. Bunch of Keys, 11th and 12th; Den Thompson, 13th, 14th, 15th.

HAVERHILL.
Academy of Music (F. F. West, manager): Murray and Murphy, in our Irish Visitors, 4th, to light house. Campbell and MacDonald's Siberia, 5th and 6th, to fair houses. Co. very good; scenery fine. A Rag Baby, 7th, to large house. Audience delighted. Frank Daniels, a great favorite here, carried off the honors as Old Sport. Bunch of Keys, 11th and 12th; Den Thompson, 13th, 14th, 15th.

TAUNTON.
Music Hall (A. B. White, proprietor): Boston Museum co., with Sam Smith, 10th, to fair business. Co. very good; scenery fine. A Rag Baby, 11th, to large house. Audience delighted. Frank Daniels, a great favorite here, carried off the honors as Old Sport. Bunch of Keys, 11th and 12th; Den Thompson, 13th, 14th, 15th.

one of the largest audiences of the season, 9th. William Carroll, 10th.

MICHIGAN.
CHARLOTTE.
Kellogg's Opera House (C. F. and W. H. Manple, managers): James K. Adams, H. D. co., 6th, to a small house. Very fair satisfaction. Chimes of Normandy, 7th and 8th, by Boston Comedy co., under auspices of Knights Pythias, to crowded houses, giving the very best of satisfaction. New scenery painted expressly for the occasion by Julian Barton.

EAST SAGINAW.
Academy of Music (Clay and Buckley, managers): The engagement of the Emma Abbott Opera co., 7th, was very successful. Martha was presented at the matinee, and Leococ's Heart and Hand in the evening. Packed houses. Receipts for the two performances, \$1,200. The Wilbur Opera co., 10th, in Grotto-Grotto, to large and fashionable house. Tour Minstrels, 11th, 12th, and 13th, at night by same co., which, by the way, is excelled by no other co. that has been in this way in the history of comic opera.

GRAND RAPIDS.
Redmond's Opera House (W. H. Powers, manager): A co. styling itself Wait's Opera Square Comedy co., has been playing a week's engagement at this house to beggarly business. The co. is mediocre and should confine itself to villages and hamlets. It may be news to John Stearns to say that this co. presented Confession twice during its stay. Rose Eytling, 14th.

BATTLE CREEK.
Hamblin's Opera House (W. H. Eldred, manager): Adams' Humpty Dumpty, with James R. Adams as clown, 7th, to poor business.

Items: Your correspondent made a trip into Northern Michigan last week, and on the way back stopped at Reed City, and took a look at Higby's Opera House, under the management of W. A. Higby. It is the finest opera house in Northern Michigan. Professionals are doing a good business here. The support is of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class.

SAV CITY.
Westover's Opera House (John Buckley, manager): Wilbur Opera co. played to very fair business 6th and 7th, matinee afternoon of 7th. By the loss of Ray Sanicla the co. was somewhat weakened, but nevertheless they gave a good entertainment. The next event will be Manager Buckley's benefit on the 13th—Rose Eytling in Felicia.

FLINT.
Music Hall (Thayer and Page, managers): Wilbur Opera co., in Grotto-Grotto, played to a good audience and gave good satisfaction 6th. Shipped by the Light of the Moon, 8th; Wilbur Opera co., 9th.

JACKSON.
Hubbard Opera House (C. J. Whitely, manager): After an absence of nearly two years, the Emma Abbott Opera co. returned 8th, and gave us the first representation of Donizetti's Lucia Lammermoor, with evident satisfaction to the crowded house that attended here. Why Donizetti ever saw fit to ask a demure girl to sing music nearly as difficult as any in the whole range of opera I cannot understand, but Miss Abbott scored a success in the part because no one has ever attempted it here before. The duet in the second act, between Lucia and Edgar (Fabrizio), was also done with feeling, but it took the quintette to arouse the enthusiasm of our local opera-goers. They were disappointed; they did not know what heavy opera was like. Nevertheless everybody was satisfied. Tagliapietra, as Ashton, was hoarse, but I must give the management credit for securing the strongest and best chorus to this town that ever sang here. Rose Eytling, in Felicia, 6th. Beside the star, J. J. Lodge, as John, was the only redeeming feature. Attendance light. The Kindergarten, 8th and 9th, with matinee 11th. A sort of Troubadours or Parlor Match entertainment. Told house at fifteen, twenty-five and thirty-five cents. Lydia Yeamans, as the Widow McGee, Fanny Cohen, as Ivy, and George Brunning, as the Fat Boy, carry the support.

SPARKS: Miss Abbott was the recipient of elegant floral offerings at the hands of ardent admirers. Abbott's house was the largest of the season. Pinafore, by a lot of 50, fifty voices, will be put on 13th, 14th and 15th.

MINNESOTA.
ST. PAUL.
Grand Opera House (L. N. Scott, manager): Thomas W. Keene, 6th, 7th, 8th, presented Richard III. and Romeo and Juliet matinee. Large and fashionable audiences warmly greeted Mr. Keene. A right royal reception was given to the co. on the 10th, 11th and 12th. The support was of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class.

Items: The Temple of Merfort and Friedlander, manager: Fanny Davenport, in Fedora, drew immense houses for four nights and a matinee. So much has already been written of Miss Davenport's rendering of this great play that nothing remains but to endorse the most extreme expression. The play, dealing as it does with such varied emotions, calls for the highest art in its interpretation, and such Miss Davenport brings to the part of Fedora in conception, action, business—in fact in all the requirements of the character. The co. carries on Harry Lee, rendered efficient support, and the local management mounted the piece in good taste. Altogether, this engagement may be considered the artistic and social event of the season. Mexican Orchestra, 14th.

OLYMPIC THEATRE (Edwin F. Hilton, manager): Arriving at 6th, the East Norway co. presented The Dutch Justice and Kiley's Birthday. Very good oiled. Good houses. Coming: Niblo's Humpty Dumpty Specialty comb.

KANSAS CITY.
Gillis Opera House (Corydon F. Craig, manager): W. E. Sheridan closed his engagement at 8th. Othello, 10th, 11th, 12th and 13th, to fair houses. The support was of the usual good class. John T. Craven, although good, did not make the dupe tramp so enjoyable as did Harry Conroy. Nor does Louise Essing come at all near to Rachel Booth as the character of a scold. The support was of the usual good class.

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Items: The Temple of Mer

The Usher.



In Ushering
Mind him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Casauran makes a suggestion concerning the lighting of theatres which is decidedly novel. He says that when he was a reporter at work in the House of Representatives, Washington, he was often unable to tell when daylight ended and gaslight begun, so ingeniously luminous is the arrangement for lighting the large hall. As many of my readers are aware, the ceiling consists of strips of clouded glass, above which myriads of gas-burners blaze. The result is delightful. There is no glare, and the effect of daylight is closely reproduced. Caz asserts that this method of illumination would be cheaper and better for the front of a theatre than electric bulbs or the inflated bladders at the Lyceum, of which so much has been said.

When Fanny Davenport was in Cincinnati she received a compliment at the hands of Henry Ward Beecher, the profession's new ally, who attended a performance of *Fedora* and was greatly carried away by the play and the star's acting. The compliment consists in the fact that the only player whom Mr. Beecher had previously seen was Irving. Now let the great pulpit orator visit the representations of Booth, Jefferson, Morris and the rest of our great stars.

A letter I have just received from that charming soubrette, Annie Pixley, who, with her husband, Robert Fulford, will arrive on the *City of Berlin*, says: "I have had a most delightful tour and am ready for next season's work. Contrary to all reports, I do not begin until the regular time. Mr. Fulford joins me in kind regards." Miss Pixley will be heartily welcomed by our playgoers after her absence from the boards.

The Press Club benefit committee have secured a long and strong list of artists for the performance at the Academy on Thursday afternoon of next week. I am one of the best wishers of the Press Club, but I cannot understand why it should hold out the hat. If the Club is not self-supporting let the dues be increased—at present they are ridiculously small. What claim a private and purely social institution has upon the services of the profession or the patronage of the public I am at a loss to understand. What would be said if any of the other clubs were to appear in an attitude of mendicancy? Among the players who have promised to assist in this undignified enterprise are Theo. Rose Coghlan, Edgerly, Lillian Russell, Henry Dixey, R. B. Mantell, W. J. Florence, Osmond Tearle, Edward Harrigan and Tony Hart.

Mrs. William Henderson has been very active in assisting the band of ladies who have charge of the fair that is to be held at the Metropolitan Opera House, beginning next Monday, for a fund which is to be employed in establishing a number of saleswomen's beds in the Hahnemann Hospital. She has received donations from a number of professional people, and she is desirous of making an acknowledgment through *THE MIRROR*. The reputation of the profession for sweet charity has in this worthy case been upheld by Edwin Booth, Fanny Davenport, Maggie Mitchell, Lawrence Barrett, Mrs. John Hoey, John McCaull, A. M. Palmer and the management of the Bijou Opera House.

Manager Daly's Best Season.

During a chat with Richard Dorney, a *MIRROR* reporter learned that the present season at Daly's, which closes on Saturday night, has been the most prosperous the popular manager and author has had since he entered the managerial ranks. His productions have drawn the largest and most select audiences in the city, and small houses have been a rarity. The present success, *A Night Off*, has proved the best drawing card of the season. Nearly every sea in the entire house has already been sold for the final performance. Upon this occasion an epilogue will be spoken by the entire company in good old-fashioned style. It is from the pen of Owen Fawcett.

The company will go on the road, returning to the home theatre on Oct. 1 and opening it with a new play by the manager. It is part of his policy never to begin the season with a revival, but during the year he will again present *Love on Crutches* and *A Night Off*. In the interval, except during the Clara Morris and Florence Engagements, the house will be in the hands of decorators and other work-

men. A new proscenium arch is to be built and the entire interior renovated. The present seating will be removed and replaced by arm-chairs; not the Mackaye chair, however.

In advertising Mr. Daly is quite as original as in other things. He uses no lithography or bill-boards on the road. Simple bills, with the cast printed, are exhibited in windows. One hundred frames of photographs are placed in the best positions available. The name of the photographer is not given that prominence which his greed usually demands.

Another matter upon which Mr. Daly congratulates himself is his defeat of the ticket speculators.

The Actors' Fund.

The Fund Benefit in Philadelphia last Thursday afternoon was a grand success. The performance took place in the Academy of Music, and the receipts were about \$2,400.

A special train left New York at 10 A. M., conveying the volunteers, numbering about forty, from this city. It was met at Trenton by the Reception Committee. The only disappointment was the non-appearance of Dixey and his Adonis company. The scene in and about the Academy at noon was very animated. Quaker City society was largely represented in the audience. When the curtain rose the vast auditorium was already well filled. All the seats in the boxes were occupied. Among the New Yorkers present were A. M. Palmer, Augustin Daly, Steele Mackaye, William E. Sinn, John C. Duff, Harry Miner, E. E. Rice, Mark Twain, Joseph Keppler and Clara Louise Kellogg.

An excellent bill was presented by the volunteers from the two cities. At half-past twelve the combined orchestras of Philadelphia, under the baton of Simon Hassler, played the overture to *William Tell*. This was followed by an address by Mr. James Heverin, a gentleman of the law well-known to the profession in the Quaker City. The Madison Square home company played the first act of *The Private Secretary*. In the cast were Frank Thornton, W. J. Lemoyne, A. S. Lipman, J. H. Browne, Herbert Stacey and Lizzie Duroy.

After this the overture to *Orpheus* was conducted by Theodore Bendix, and was followed by the second act of *Apajune*, with the full cast, including Francis Wilson, Lilly Post, W. S. Rising, Belle Archer, Genevieve Reynolds, Jay Taylor and Ellis Ryse. Robert B. Mantell and Viola Allen, from the Lyceum Theatre, New York, rendered the balcony scene from *Romeo and Juliet*, and were followed by Joseph Murphy and Ella Baker in a scene from *Sham Rhee*. Mr. Murphy singing "A Handful of Earth." Mark Twain recited "The Tragic Tale of the Fishwife." Miss Hall sang a solo, accompanied by Max Maretzek. Kellar displayed his Mysterious Cabinet, and Harry Saxton conducted an overture, "Threads and Patches." W. S. Rising sang a solo, by request, and the curtain rang down on a bicycle performance by the three Selbinos. The performance was given by time-table, and passed off without hitch. Benj. A. Baker had general direction of the stage.

The following committees attended to the details of the benefit:

Finance—William H. Morton, J. Fred Zimmerman, John J. Holmes.

Printing—E. P. Simpson, J. B. Worrell, Hugh Coyle, J. H. Alexander, E. Stirling.

Advertising—J. R. Muckle, W. L. McLean, R. G. Oellers, William Nagle, W. J. Gilmore, Hugh Coyle, J. S. Alexander.

Music—J. L. Carncross, Mark Hassler, J. G. Heppie, Theodore Bendix, Simon Hassler, Harry A. Saxton, J. B. Beck, W. G. Fisher, O. M. Newell, B. F. McClurg.

Reception—L. Fleishman, F. V. Bonaffon, M. P. Handy, Alfred C. Lambdin, William H. Morton, Joel Cook, Harry Kellar, T. J. Lindsey, Louis N. Megargee, John Wright.

Programme and Stage Direction—J. Fred Zimmerman, W. H. Morton, John J. Holmes, Samuel F. Nixon, W. J. Gilmore, H. B. Mahn, Thomas Kelly, E. P. Simpson.

Transportation—William H. Morton, Samuel F. Nixon, William R. Balch, J. L. Carncross, H. A. Wells, H. B. Mahn.

Invitation—Samuel Nixon, A. H. Hoekley, M. M. Gillam, W. R. Balch, C. M. Southwell, J. Fred Zimmerman, J. J. Holmes, J. L. Carncross, W. H. C. Hargraves, Leland Williamson, Frank G. Connelly.

The daily press of Philadelphia was represented by A. W. Taylor, *Times*; R. S. McWade, *Ledger*; W. B. Merrill, *Press*; M. M. Gillam, *Record*; W. W. Harding, *Inquirer*; E. J. Swartz, *Telegraph*; Leland Williamson, *Bulletin*; Clayton McMichael, *North American*; L. N. Megargee, *News*; W. R. Balch, *Chronicle-Herald*; R. S. Davis, *Call*; C. E. School, *Star*; Thomas Fitzgerald, *Item*. Sunday press by E. J. Hincken, *Dispatch*; Thomas Jackson, *Transcript*; Dennis F. Dealy, *Mercury*; J. R. Dunglison, *Republic*; Hugh A. Mullen, *World*; Harry Taggart, *Times*.

The committees gratefully acknowledged assistance from the following: Directors of the Academy of Music, Pennsylvania Railroad Company, Public Ledger Job Office (J. H. Alexander), the Mayor and Chief of Police, advertising agents of the city theatres, United Cab and Carriage Company, Copeland's Theatrical Express, Thomas and Sons, auctioneers; C. W. Campbell, ticket-seller; Globe Printing House, W. H. Nagle, bill-poster, etc., etc. There were more volunteers than could be utilized. The committees sincerely thank these for good intentions.

The Philadelphia Lodge of Elks did a graceful act in donating one hundred dollars to the Fund. In moving the donation, Fred. Heims

made a fitting speech. He referred to the assistance members of the Order had received from the Fund, and said that the two associations were much alike in their objects, and that members of one were eligible to both. The Fund and the Order had much in common, and there should be no jealousy; one profession was contributory to both.

George R. Lewis, for thirty years gas-man at the Arch Street Theatre, Philadelphia, died on Wednesday last. He was buried by the Fund.

Jerry Kennedy, late of the Four Planets, a variety team, died in Brooklyn on Saturday. He was buried by the Fund.

Dwight Norris, known in the profession as Clarence Burton, minstrel, died in Erie, Pa., on Saturday evening. A relative telegraphed for assistance, and it was sent. He entered the profession as a boy with the Holman Opera company about fifteen years ago.

Railroad fare was furnished George Lascelles from Roanoke, Va., to Troy, N. Y., where he has relatives. He is suffering from strangulated hernia.

The Philadelphia *Press* devoted over a column to an account of the Fund benefit.

The monthly meeting of the Trustees of the Fund will be held to day at 2 P. M.

The Matrimonial Epidemic.

Matrimony among the ladies of the profession appears to be epidemic this Spring. The clergy are so busy filling out marriage certificates just now that their pastoral duties actually suffer. The latest to emulate Rose Coghlan's example is that bright little soubrette star, Jennie Yeamans. The fact of her marriage has been kept a secret and appears for the first time now in the columns of *THE MIRROR*.

On Monday Miss Yeamans arrived in town from Indianapolis whence she had journeyed as fast as steam could carry her. She met the bridegroom, C. M. Lester, at the residence of Dr. Deems, where a select bridal party was assembled. Among those present were Mrs. Annie Yeamans, Emily Yeamans, who served as bridesmaid; Mr. Williams, Mr. Lester's partner, who was his "best man"; Mrs. Harry Mann and Fred Bryton. The ceremony performed, the party adjourned to the house of Mrs. Yeamans, where the wedding-cake was cut and the health of Mr. and Mrs. Lester drunk in copious draughts of Perrier-Jouet. The groom gave the bride a pair of diamond earrings and the deed of a pretty little villa on the Hudson. Mr. Williams presented her with a watch, and Evans and Hoey sent a diamond bracelet. There were many other presents from relatives and friends. Mrs. Lester felt perfectly happy, notwithstanding the gruesome facts that she was married on the 13th of the month and that her name contains thirteen letters. She went to Philadelphia with her husband in the afternoon and appeared at night in *A Parlor Match*. When Mrs. Lester's engagement with Evans and Hoey at the Grand Opera House, this city, the week of April 27, has ended, she will make an extended pleasure trip with her husband.

Mr. Sanger's Latest.

"The Skating Rink has caught in the West like a frame house fire," said Frank Sanger to a *MIRROR* representative; and then the manager drew forth a bundle of press notices that fairly revelled in the praises of Nat Goodwin, Fanny Rice, Jennie Weathersby, Elsie De Vere and other Rinkers.

"This is only an experimental season of four weeks," he continued. "Goodwin and I are partners in the experiment, with the option of a continuance. He is debating the matter; but there is no doubt of the success of the Rink, and I, at least, shall continue on. The skit hits off the follies of the roller craze most absurdly, and Goodwin, as the rink manager, is in his element. The fun goes on furiously, and the audiences never lose a point. The piece will not be done in New York this season."

Mr. Sanger has sold the play *In His Power* to Lester Wallace, who will produce it at his theatre about October 26, with Kylie Bellew in the part he has acted for over one hundred nights at the Olympic Theatre, London. Later at the combination theatre and throughout the country *In His Power* will be acted by a company under Mr. Sanger's management and headed by Louis Aldrich, who will be a partner in the affair. Mr. Aldrich will assume a heavy character part. My Partner will be acted occasionally in one-night stands and in cities where two Sunday night performances are given.

Miss Clayton's Play.

Manager Durant thinks of prolonging the season at the Union Square three or four weeks, owing to the decided success of *Favette*. The houses have increased nightly. Dress-coats and evening toilets have returned to the erst-fashionable house. Engagements in Chicago and Philadelphia will follow, good terms having been offered.

During the Summer Mr. Durant will engage a company for one year. He proposes to rehearse it two months. Miss Clayton will then enter upon the road well equipped. A large amount of scenery and properties will be carried along.

Miss Clayton's play has, as is usual with successes, brought forward several claimants for a share in the profits it is making.

"I've received two letters so far regarding the rights of others to this play," said Manager Durant, "but they do not trouble me in the least, and I do not anticipate any annoyance. I wrote letters to both of the gentlemen, and from one of them I received answer that he would at once take legal steps to secure his rights. I doubt very much, though, whether he has any. By my advice, Miss Clayton has had the play copyrighted, and as she merely has the thread of Ouida's story running through it, I fail to see how we can be interfered with."

"Speaking of Ouida's novels reminds me of the fact that Miss Clayton is the first to make a bona fide successful drama from one of them. The most brilliant writers and dramatists have

essayed it, but all in vain. Out of the many stories she has written, there has been but one other that has been put into good shape for the stage. That was *Moths*, and even that is but a quasi success. When I read Miss Clayton's play I saw at once that she had written a success, and told her so. Now that it is beginning to draw, I have received no less than ten dramatizations of Ouida's works with requests that I produce them."

The Coming Dauvray Debut.

If Helene Dauvray, who is to make her debut at the Star Theatre on the 27th inst., proves to be half as engaging and attractive on the stage as she is in private life, she will make an emphatic success. This fact was forcibly impressed on the mind of a *MIRROR* reporter, who called on her a day or two since to learn something of her projects.

"I only play here four weeks," she began, "and then I am to return to Paris. I am, as you perhaps know, still a member of the Folies Dramatiques, and am only here on a leave of absence, which has been extended. One remains a member of the Folies, you know, until they send in their resignation. I have not yet decided whether I shall come back and play here next season or not. It will all depend, I suppose, on the success of my play. My manager, Mr. Richaby, goes to Paris with me, either to make arrangements for my staying there or for my coming back. Oh, you want to know something about my play. Do you want the plot? Oh, no; you have seen that already. Well, then, it is going to be beautifully mounted, and I have an excellent supporting company. All seem to desire to help me as much as they can, so that I never seem able to tear myself away from them. I'm very grateful to them, I'm sure."

"You were going to tell me about the play?" suggested the reporter.

"Oh, yes. We're to have a dance in the first act, arranged by Carl Marwig. It's to be a Swiss mountain dance with a sither accompaniment. You can't imagine how hard I'm working. Take to-day for instance. I got up at eight o'clock, went to rehearsal, which lasted till eleven; spent the afternoon picking out furniture, and have only just got home at five o'clock."

"What is your character in the play, soubrette or comedy?"

"It is a high comedy part. Don't say it's soubrette or you'll drive me wild. High comedy is what I aspire to."

"We are going to keep the rehearsals up to the very day before the play is produced, and on that day we shall have two. On the day of the debut we shall have none. That is a French idea, and I think it a very good one. It allows the players to husband their strength. Before *Mona* is produced we shall have had about twenty-four or twenty-five rehearsals. I forgot to tell you I sing two French *chansonnets* in the course of the play. They will not display my voice to much advantage, but I think they will please the audience."

May Blossom's Birthday.

On Saturday night, after the performance of *May Blossom* at the People's Theatre, a supper commemorative of the first anniversary of that play was given by Harry Miner to the author, the management, the company and a few invited guests. A long table was set in one of the drawing-rooms situated on either side of the auditorium, and at half-past eleven the festivities began. Covers were laid for fifty, and the repast was as bountiful as the hospitality of the host could conceive. Epergnes filled with fragrant flowers decorated the board, but they faded into insignificance beside the lovely little Blossoms under Mrs. Fernandez' motherly care, who were ranged like the "silver bells, cockle-shells and pretty maids" of Mistress Mary's legendary garden—"all in a row" on one side of the table.

At the head sat Mr. Miner, with Mr. Belasco on his right and ex-Senator Grady at his left. Aunt Louisa Eldridge, Olga Brandon, De Wolf Hopper and others who had at various times appeared in the cast of *May Blossom* were sprinkled among the regular company. Mr. Miner, when toasted, replied briefly, and introduced as a proxy Senator Grady, a gentleman whose broad eloquence has often fired the hearts of the frequenters of Tammany Hall. He paid a warm tribute to the worth of the play and the ability of those that represent it. The Senator was followed by Mr. Belasco, who seemed quite overcome by the praises that had been showered upon him. Mrs. Eldridge spoke for former Blossomites, Daniel Frohman for the management, Benjamin Maginley for the company and Harrison Grey Fluke for the press. Brief remarks were also made by Miss Cayvan, Joseph Wheelock and others.

The affair was in every respect enjoyable. Everybody present carried away pleasant recollections of Mr. Miner's kindly hospitality.

A Chat with Milton Nobles.

Milton Nobles is one of the limited number of managers who have during the present season played his route as originally booked. In addition to this Mr. Nobles has paid salaries promptly, kept faith with actors, managers and the public, and made his season one week longer than contracts called for. Stranger than all this, Mr. Nobles has made money.

"How does the present season compare with last?" asked *THE MIRROR* man.

"My expenses, owing to enlarged company and increased salaries, were about fifteen per cent. larger than during last season, and my average business about ten per cent. less. Still, I am a trifle ahead on the season, which is a great deal to say."

"How has your new play been received?"

"Most cordially everywhere. Love and Law will be made the feature of my repertoire for the coming season, although *Interviews* and *The Phoenix* will be played regularly. Indeed, the old *Phoenix* promises to rival its mythological prototype as an inextinguishable entity."

"Where did you find business best?"

"North, South and West. Southern business generally has been bad, but I have been going through there for ten years and they seem to regard us as a standard prescription

to be taken in large doses every year. I had but three losing seasons in the Southern States, while in other business was phenomenally large. The week of the season was in Louisiana, gross receipts were less than any other week."

"Possibly you were in the wrong town?"

"No; I was in the wrong town. The Madison Square Private Secretary party were going to less at the other theatre."

"How was your Brooklyn week?"

"Not large, but very fair for Holy week. Manager McConnell was so well pleased that he has given me the best holiday week for the year for next season at a largely increased percentage."

"Are you booking much time yet for next season?"

"My time is nearly filled. I open at Holyoke, Chicago, in August, and in San Francisco a week later. Play St. Louis, Cincinnati, and a return date in Chicago in January; then on to New York, Brooklyn, Philadelphia, Baltimore, Washington and the South, closing season with return dates—New York in April and May."

"Are your people all engaged?"

"Yes. I retain all of the principals of this season's company. There will be but three minor changes in the cast."

"Do you play any more this season?"

"Yes; one week at the People's Theatre, this city, in May."

Professional Doings.

—Emily Yeamans is to play the part of Rosie in Cordelia's Aspirations.

—Josie Wilmore has signed with M. B. Curtis to play Rebecca in Sam'l of Fosen during the tour to California.

—Hillary Bell, the artist, is at work painting a life-size portrait of R. B. Mantell, to be placed in the lobby of the Lyceum Theatre.

—The steamers *Pilgrim* and *British* have resumed Sunday trips between New York and Boston, via Newport and Fall River. The steamers leave Pier 26 at 5 P. M.

—A daughter of Kate Fisher has been for some time with the principal branch of Kays company. She was educated for the opera stage in Italy, and had a *La Scala* debut. Comparatively few people know that in private life the one-time *Massopha* meteor is Mrs. John G. Magle.

—The Detroit Opera House will soon be a thing of the past. It is to be converted into other than amusement use. It was built in 1860, and has been in continuous use ever since. Charles Shaw, the manager, is to be sympathized with. He had labored for years to build up its reputation.

—Library Hall, at Mandeville, Pa., is the temporary theatre in that town until the burned Opera House is rebuilt. It is provided with a good stage, scenery and dressing-rooms. Manager Andrews wants an opera company for a week at popular prices. He will erect the new house in the Fall.

—The Gillette Private Secretary company close their regular season in Syracuse, N. Y., on April 28. This company will commence a Summer season, which has been arranged and booked by W. W. Randall, in Chicago, at the Standard Theatre, Monday, May 11, then going West as far as San Francisco.

—George L. Smith, lately connected with the Madison Square travelling company, who has been laid up with serious eye trouble, is now convalescing, and will be seen in a few days. He had a narrow escape from blindness, little or neuritic ophthalmia, which leaves the victim totally blind for life.

—George Henry's new comedy, *What a Night*, written for Gus Williams, is playing for the first time in Kansas City last Saturday night. Williams triumphed in the production. "She is a winner—worth every cent." Mr. Williams will play the piece but once or twice this season. It will be his feature next season.

—Charles L. Rhamme, importer and supporter of photographs of celebrities at 40 Broadway, has been appointed sole agent for C. F. Conly, the leading photographic artist of Boston. Mr. Rhamme's collection of portraits is the largest in the world. He has just received some large pictures of Bernhardt as Theodora.

—The return engagement of W. U. & Co. in Chicago opened to \$2,577. These figures are attested by John H. Russell and John A. Hamlin, manager of the Grand Opera House, Chicago. The business done by this old, old letters of *MIRROR* correspondence is something marvelous. W. A. Mestayer is likely to duplicate the fortune he made with the *Tonists*.

—R. T. Davenport, the scenic artist, has painted a handsome Elizabethan interior, which was used in the second act of *La Fille de Tambour-Major* at the Star Theatre last evening. Mr. Davenport has been connected for some time with this house, and has done a good deal of effective work. For some mysterious reason his name never appears on the bills.

—It is proposed to introduce the camera obscura, on a large scale, on the boards of the theatre. It will play a part in working out the plot of a play by Mortimer Menck, which is soon to be brought out in the Brooklyn Theatre by James A. Hardie. A designing woman will work upon the feelings of a suspicious wife, the camera disclosing the schemer apparently lavishing endowments upon the husband, all of which is pantomime to the persecuted night-seer. Successful experiments with the new effect have been made.

Letters to the Editor.

AGE OF THE "CHESTNUT."

FOURTH EDITION, N. Y., April 23, 1896.

Editor *New York Mirror*:—If Commodore Tonker will cough a little pamphlet of mine, "Fun in Black; or Sketches of Minored Life," published by Dewitt, he will find a story about the slang expression "chestnut," written by me about "year '71. That, I believe, is long before E. L. Davenport managed the Chestnut Street Theatre, and "chestnut" was current as a slang expression among the minstrels in the early days of Sam Sharkey, Eph Horn, Dan Bryant, Harry Stanwood and others of the old-timers.

CHARLES M. DAW.

MR. INCE WAS DISCHARGED.

BOSTON, Mass., April 20, 1896.

Editor *New York Mirror*:—In justice to the management of the Michael Strogoff company, we, the undersigned, were puzzled to know why Mr. Ince should have been discharged in the movements of the "Ince," as no salaries have been paid regularly the last season.

OSCAR KAY.

MATTHEW HARRISON.

ADOLPH ANDERSON.

WILSON A. BROWN.

EDWARD HOGAN.

EDWARD J. HARRIS.

JOSEPH SLATTERY.

Mr. Ince did not leave the Michael Strogoff company; he was discharged. J. P. KAPPE, Stage Manager.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

old business all last week. The scenery was elegant, and the co., notably Annie Ward Tiffany's excellent impersonation of Biddy Rowan, and the good work of R. H. Graham, G. E. Barr, George R. Edison, W. W. Allen and Jella Stewart, was loudly applauded. For the current week at ten, twenty and thirty cents. Joseph J. Dowling's Nobody's Claim co., with Sadie Hanson, will be the attraction, to be followed by Fun on the Bridge, 20th, one week.

Music Hall: The Seasons, ably presented by the Troy Choral Union, with Myron W. Whitney, Mrs. E. Allen Osgood and Whitney Mockridge, drew a large attendance 6th, and their grand concert was likewise received 7th.

Apollo Theatre (G. C. Phillips, manager): Zera and Rogn, Kittie Woodson, the Camdens are the principal attractions announced for 10th and 11th.

Grand Central Theatre (P. Curley, manager): The Memphis Student Minstrels will provide plentiful entertainment for patrons for current week.

Farwell: As with the notable heading of the Grand Central, the familiar name of S. M. Hickey has been withdrawn, much to the regret of his many friends in Troy. Mr. Hickey has been the manager of this theatre for four years, and in that time has given Troy the line of attractions it has ever had. The business at this theatre the present season has been only fair. Good attractions have done a good business, but as there was a surplus of the bad, it has not been successful.

By his constant presence from time to time, Mr. Hickey has made many warm friends, and his departure will be regretted. Jacobs and Proctor, the new managers, announce that they will run the house the remainder of this and all next season at museum prices.

POUGHKEEPSIE.

Cottlingwood Opera House (E. B. Sweet, manager): The California Minstrels 6th, 7th, 10th and 11th, and to fair business. General satisfaction. All-Star Dramatic co., 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 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1644th, 1645th, 1646th, 1647th, 1648th, 1649th, 1650th, 1651st, 1652nd, 1653rd, 1654th, 1655th, 1656th, 1657th, 1658th, 1659th, 1660th, 1661st, 1662nd, 1663rd, 1664th, 1665th, 1666th, 1667th, 1668th, 1669th, 1670th, 1671st, 1672nd, 1673rd, 1674th, 1675th, 1676th, 1677th, 1678th, 1679th, 1680th, 1681st, 1682nd, 1683rd, 1684th, 1685th, 1686th, 1687th, 1688th, 1689th, 1690th, 1691st, 1692nd, 1693rd, 1694th, 1695th, 1696th, 1697th, 1698th, 1699th, 1700th, 1701st, 1702nd, 1703rd, 1704th, 1705th, 1706th, 1707th, 1708th, 1709th, 1710th, 1711st, 1712nd, 1713th, 1714th, 1715th, 1716th, 1717th, 1718th, 1719th, 1720th, 1721st, 1722nd, 1723rd, 1724th, 1725th, 1726th, 1727th, 1728th, 1729th, 1730th, 1731st, 1732nd, 1733rd, 1734th, 1735th, 1736th, 1737th, 1738th, 1739th, 1740th, 1741st, 1742nd, 1743rd, 1744th, 1745th, 1746th, 1747th, 1748th, 1749th, 1750th, 1751st, 1752nd, 1753rd, 1754th, 1755th, 1756th, 1757th, 1758th, 1759th, 1760th, 1761st, 1762nd, 1763rd, 1764th, 1765th, 1766th, 1767th, 1768th, 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THE NEW YORK MIRROR.

BUNCH OF KEYS (Frank Sangster, manager): Denver, 13, week; Leadville, 33, 21, 27; Salida, 23; Pueblo, 24; Colorado Springs, 25; Leavenworth, Kas., 27, 28; Atchison, 29; Lincoln, Neb., 30; Omaha, May 1, 7; Minneapolis, 4, 5, 6, 7; St. Paul, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824

LIVER: BYRON: Cincinnati, 13, week; Toledo, 20; Lima, 21; Kenton, 22; Springfield, 23; Columbus, 25; McKeesport, Pa., 27; Johnstown, 28; Altoona, 29; Williamsport, 30; Reading, May 1; Paterson, N. J., 2; New York, 4, week; Boston, 11, week.
 PRIVATE: LIVER: Toledo, 20; Greenfield, N. H., 21; North Adams, Mass., 16; Pittsfield, 17; South Bennington, Vt., 18; Saratoga, N. Y., 20; Glen's Falls, 21; Rutland, Vt., 22; Bellows Falls, 23; Brattleboro, 24; Greenfield, Mass., 25.
 PAULINE MARKHAM: Albany, 13, week; Montreal, 20, week; Toronto, 27, week.
 POWER OF MONEY CO.: Arkansas City, Ark., 16; Nickerson, 17; Wichita, 18; Newton, 19; Larned, 20; Kingbird, 21; Los Animas, N. M., 23; Pueblo, 24, 25; Denver, May 4, week.
 PRINDLE'S PLEASURE PARTY: Rochester, 13, week.
 PEOPLE'S THEATRE CO. (Charvat): New London, 13, week.
 PLANTER'S WIFE CO. (Edna Carey): Philadelphia, 13, week.
 RENTFROW'S PATHFINDER: Wichita, Kas., 18; Fort Scott, 19.
 ROSE EYING: Port Huron, Mich., 16; Bay City, 17, 18; East Saginaw, 20, 21; Lansing, 22, 23; Grand Rapids, 24.
 RUSSELL: 7-30-8 Co.: Newburg, N. Y., 20; Kingston, 21; Bridgeport, Ct., 22; New Haven, 23, 24, 25; Brooklyn, 27, week.
 RHEA: Cleveland, 16, 17, 18; Buffalo, 20, 21, 22; Albany, 23, 24, 25.
 ROLAND RAREY: Philadelphia, 27, week.
 RAG BABY CO.: N. Y. City, 13, week; Brooklyn, 20, week.
 ROSE EASTON: Winona, Minn., 13, week.
 REGIMUS-BARTON CO.: Boston, 6, two weeks.
 ROMANY RYE CO.: Detroit, 13, week.
 ROMAN'S CO.: Charles City, Ia., 13, week.
 RISTORI: San Francisco, 13, four weeks.
 SILVER KING CO.: Brooklyn, 13, week; New York, 20, week.
 STRATEGISTS CO.: Columbus, O., 13, week; Cincinnati, 20, week.
 SAPHIR'S GERMAN VOLUNTEERS: Norwich, Ct., 15 to 18.
 SALSBUYS' TROUBADOURS: N. Y. City, 13.
 STRANGLERS OF PARIS: Baltimore, 13, week; Philadelphia, 30, week; Brooklyn, E. D., May 11, week; Boston, 18, week.
 SHADOWS OF A GREAT CITY CO.: Dayton, O., 17, 18; Cincinnati, 20, week.
 STAFFORD-FOSTER CO. (Willis Ross, manager): Chicago, 13, week; Milwaukee, 20, 21, 22.
 STANLEY RAY: Co. (Western): Lancaster, Pa., 15, 16; Wilmington, Del., 17, 18; Newark, 20, week.
 STANDARD DRAMATIC CO.: Ogdenburg, N. Y., 13, week; Rome, 20, week; Oswego, 27, two weeks; Binghamton, May 4, week.
 THREE KINGS CO.: Toledo, O., 16, 17, 18; Jersey City, N. J., 20, 21, 22.
 T. W. KERNE: Oshkosh, Wis., 16; Milwaukee, 17, 18; Chicago, 19, week.
 THORNE'S BLACK FLAG CO.: Chicago, 13, week; Oshkosh, Wis., 20, 21; Warsaw, 22.
 TIN SOLDIER CO.: Boston, 13, two weeks.
 TWO JOSEPH CO.: New York, Ga., 16; Savannah, 17, 18; Charleston, N. C., 20, 21, 22.
 UNION SQUARE CO.: New Orleans, Feb. 9, ten weeks.
 W. E. SHERIDAN: Oskaloosa, Ia., 23; Ottumwa, 25.
 WAGES OF SIN CO.: Salt Lake City, 14, 15, 16; San Francisco, 17, 18.
 WELLESLEY-STERLING CO.: Little Falls, N. Y., 13, week. Canandaigua, 27, week.
 W. J. SCAMLAN: St. Paul, 16, 17, 18; St. Joe, Mo., 22; Chicago, 23, week.
 WALLICK'S BANDIT KING CO.: Brockton, Mass., 21; Providence, 24, 25.
 WAITE'S DRAMATIC CO.: Elkhart, Ind., 13, week; Jackson, Mich., 20, week.
 WILLIAM CARROLL: Chelsea, 17; Fall River, 18; Taunton, 23.
 ZOZO: Lowell, Mass., 13, week; Waltham, 20, 21, 22; Haverhill, 24, 25, 26; Rutland, Vt., 27, 28; Glen's Falls, N. Y., 29; Saratoga, May 1, 2; Albany, 4, week; Rochester, 11, week.

OPERA AND CONCERT COMPANIES.
 ANY GORDON OPERA CO.: Trenton, N. J., 13, week; Chicago, 20, week.
 ALICE ORFORD: New Haven, 13, week; Wilmington, Del., 20, week.
 BIJOU OPERETTA CO.: Buffalo, 23, 24, 25.
 BOSTON IDEAL OPERA CO.: Utica, 17, 18.
 BRUNNEN-MOULTON OPERA CO.: New Britain, Ct., 13, week.
 CARLETON'S ENGLISH OPERA CO.: Nashville, Tenn., 13, 16; Cincinnati, 20, week; Louisville, 27, week.
 CORINNE MARY WALKERS: Pottsville, Pa., 13, week; Reading, 20, week.
 DAMROSC OPERA CO.: Boston, April 6, two weeks.
 DORA WILBY: Montreal, 13, week.
 EMMA ABBOTT OPERA CO.: Pittsburg, 13, week; Philadelphia, 20, week.
 FAY TEMPLETON OPERA CO.: Winnipeg, April 13, week. Fargo, D. T., 21, 22; Brainerd, 23; Duluth, Minn., 24, 25, 26.
 FORD OPERA CO.: Binghamton, N. Y., 16; Elmira, 17; Williamsport, Pa., 18; Baltimore, 20.
 GRAU'S OPERA CO.: Cincinnati, 20-indefinite season.
 HARRIS OPERA CO.: Altoona, Pa., 20, 21, 22; Harrisburg, 24, 25.
 HORTONWOOD OPERA CO.: Cleveland, 13, week; Reading, 20, week.
 HYER SISTERS: Peoria, Ill., 16, 17, 18.
 IRANNIE WINTON: Portland, Ore., indefinite season.
 LUCIE HARRIS: New York, N. Y., 13, week.
 MAPLESON OPERA CO.: Chicago, April 6, three weeks; Boston, 27, two weeks.
 MCCALL'S BAT CO.: N. Y. City, 16, three weeks.
 MCCALL'S BAT CO.: Kansas City, 13, week.
 MILAN OPERA CO.: Lynchburg, Va., 17, 18; Danville, 20, 21; Charlotte, N. C., 22; Spartanburg, S. C., 23; Greenville, 24; Columbia, 25; Augusta, Ga., 26, 27, 28; Memphis, Tenn., 29, 30.
 MEXICAN QUINQUETTE CLUB: Jacksonville, Ill., 17.
 MEXICAN TYPICAL ORCHESTRA: Columbia, Vt., 17; Dayton, 18; Cincinnati, 20, 21, 22; Indianapolis, 24, 25; Evansville, 26, 27; Rochester, 28.
 N. Y. CITY BOUFFE: Brooklyn, 20, week; Philadelphia, 27, two weeks; N. Y. City, May 11-indefinite.
 RHINEHARDT CONCERT CO.: Wilmington, Del., 13, week.
 STANFORD OPERA CO.: Ithaca, N. Y., 13, week.
 SMITH'S CONCERT CO.: Columbus, 13, week; Indianapolis, 20, week; Lafayette, 27, week.
 THEO: N. Y. City, 6, three weeks; Boston, 27, week.
 WILBUR OPERA CO.: Detroit, 13, week.

MINSTREL COMPANIES.
 BARLOW-WILSON: Jamestown, N. Y., 16; St. Louis, 20, week; St. Joseph, Mo., May 4.
 CALLENDER'S: Indianapolis, 27, week.
 GEORGE GEORGE BARTHOLOMEW'S EQUINE PARADOX: Haverly's: Baltimore, 13, week; Boston, 20, week; Pittsburg, 27, 28, 29.
 HI HENRY'S: Willimantic, Ct., 16; Putnam, 17; Southbridge, Mass., 18; Worcester, 20, 21, 22; Hartford, Ct., 23, 24.
 HYDE AND BEHMAN'S: Philadelphia, 13, week.
 MILLS AND BARTON'S: Philadelphia, 13, week.
 MEMPHIS: Troy, N. Y., 13, week; Rochester, 20, week; Haverly's: 17, 28; Olean, 29, 30; Bradford, Pa., May 1, 2.
 SAWYER'S GEORGIA: Philadelphia, 13, week; Charlotte, Mich., 23.
 SKIFFY AND GAYLORD'S: Plainfield, N. J., May 5.
 THATCHER, PRIMROSE AND WEST'S: N. Y. City, April 6, two weeks; Plainfield, N. J., May 5.
 WEBB'S: Manhattan, Kan., 16; Abilene, 17; Topeka, 20; Beatrice, Neb., 23.
 WILSON AND CROOK'S: Spencer, Mass., 16; Brookfield, 17, W. Brookfield, 18.

VARIETY COMPANIES.
 ADAMSLESS EDEN CO.: San Francisco, March 23, four weeks.
 BEANE-GILDAY CO.: Paterson, N. J., 13, week; Boston, 20, week; Philadelphia, May 4, week.
 BRYANT, RICHMOND, SHERMAN AND COVNE: Buffalo, 13, week.
 CHRISLIE CO.: Cleveland, 13, week.
 DAVENE-AUSTIN CO.: Pittsburg, 13, week; Chicago, 20, week.
 ELLIOTT'S SPECIALTIES: Yonkers, 15, 16, 17.
 HALLER AND HART CO.: Baltimore, 13, week; Newark, 20, week.
 GEO. FARRAR: Kansas City, 13, week.
 IDEAL SHOW AND MATMOONS: Milwaukee, Wis., 13, week. St. Paul, 20, week.
 LEONZO BROTHERS: Louisville, 13, week; Cincinnati, 20, week; Chicago, 27, two weeks.
 LILLIPUTIAN: Oskaloosa, 23, week.
 MANNING-DREW CO.: Toronto, 13, week.
 LILLY CLAY'S ADAMSLESS EDEN: Providence, 13, week.
 PAT ROONEY'S CO.: Newark, 13, week.
 RANTZ-SANTLEY CO.: Cincinnati, 13, week.
 STEPHENS-GRAY CO.: Chicago, 13, week.
 SILBON'S CUPID CO.: Louisville, 13, week.
 TONY PASTOR'S OWN CO.: Brooklyn, 13, week; Boston, 20, week; N. Y. City, 27, week; Philadelphia, May 4, week.
 WHITLEY AND TRAYNOR: Cleveland, 20, 21, 22.
 YANK NEWELL, Indianapolis, 13, week; Louisville, 20, week.

MISCELLANEOUS.
 AUSTRALIAN NOVELTY CO.: Providence, 13, week.
 HOWORTH'S HIBERNICA: Jersey City, 27, week.
 MIACIO'S HUMPTY DUMPTY: Reading, Pa., 13, week.
 PROCTOR'S GEORGE BARTHOLOMEW'S EQUINE PARADOX: Erie, Pa., 13, week; Cincinnati, May 4, three weeks.
 REYNOLDS (Mesmerist), Findlay, O., 20, week.
 TONY DENNER'S HUMPTY DUMPTY: Philadelphia, 20, week; Newark, N. J., 27, week.
 SUDON'S HUMPTY DUMPTY: Newark, N. J., 17, 18; Rochester, 20, week.

CIRCUSES.
 ADAM FOREFARER'S: Philadelphia, 13, week; West

May 17; Steubenville, O., 6.
BARNUM: N. Y. City, March 16, six weeks; Philadelphia, April 27, week.
BURE ROBBINS: Jacksonville, Fla., May 17.
COP: St. Louis, 20, week; Tipton, Tenn., 20.
COP'S EQUUSCURRICULUM, Indianapolis, 13, week.
DORIS: Indianapolis, 16, 17; Richmond, 20; Springfield, U., 27; Xenia, 28; Dayton, 29.
FROST: St. Louis, 20, week; Tipton, Tenn., 20.
GREGO-V'S METROPOLITAN: Royal Oak, Mich., May 4; King-Burke: Belleville, Ill., 25.
NEW YORK AND NEW ORLEANS: Tiptonville, Tenn., 17; Hickman, Ky., 17; Columbus, Tenn., 17.
LUS-SCHMIDT: Pottsville, Pa., 23.
O'BRIEN'S: Washington, 13, week.
ROBINSON'S: Hamilton, O., 17.
SELLS' Columbia City, 13, 24; Urbana, 25; Joplin, 27; Kenton, 28; Washington C. H., 29; Troy, 30; Sydney, May 1; Union City, Ind., 2.
VAN ANBURG'S: Armenia, N. Y., 25; Brewster, 27; Mt. Kisco, 28; White Plains, 29; Sing Sing, 30; Peekskill, May 1; Poughkeepsie, 2; Mattawana, 4; Yonkers, 5.
WILD WEST: Columbia, Tenn., 20.
WALLACE'S: Peru, Ind., 25; Fort Wayne, 27; Lima, O., 28; Ada, 30; Crestline, 30; Massillon, May 1; Alliance, 2; Beaver Falls, Pa., 4; Wellsville, O., 5; New Lisbon, 6; Wheeling, W. Va., 7; Bellair, O., 8; Moundville, W. Va., 9; Carrington, O., 11; Listerville, W. Va., 12; Matamoras, O., 13; New Martinsville, W. Va., 14.

An Interesting Reminiscence.

In response to requests from a number of collectors of theatrical data, and as a matter of general interest, we take pleasure in appending a list of the actors, actresses and managers who contributed to the tablet that is placed in the Washington Monument. This list was furnished to THE MIKRO by Harry Watkins, the promoter of the memorial idea. He gives the following explanation of its birth and progress: "In 1853, while fulfilling an engagement in Philadelphia, I conceived the idea of having the dramatic profession represented in this national tribute to Washington. For this purpose I prepared an address, which was widely published throughout the country. A meeting was held and the 'American Dramatic Washington Monument Association' formed. Circulars, soliciting subscriptions, were sent to all the leading managers of the country. The response was immediate. Thousands could have been raised, many, like Edw. Forrest, being anxious to contribute quite largely; but it was resolved that what Washington fought for—equality—should prevail in this desire to do honor to his memory, and so the subscriptions were limited to \$1 each. In the following year our block of marble was forwarded to the seat of government, where it was received from the committee by President Pierce, who complimented the profession for their patriotic desire to be represented in this great national work, and the designer, Major Peter Fritz, for the good taste displayed in the embellishment of the work. In looking over the list of subscribers, it is somewhat sad to reflect that two-thirds of the number have passed to that bourne whence no actor ever returns, while of the committee appointed to carry out the design of the association—D. P. Bowers, C. F. Adams, Conrad Clarke, L. P. Roys and myself—I am the only one alive."

WALNUT, PHILADELPHIA.

*Thomas A. Becket, W. A. Chapman, H. A. Langdon, W. H. Wallis, D. C. Hall, *Mrs. Mann, *George C. Jordan, Ben. G. Rogers, Peter Richings, John H. Jack, Charles A. Walters, Benjamin Young, *William Denby, D. C. Hall, Mrs. D. P. Bowers, Mrs. Duffield, *John E. McDonough, P. Rohr.

CHESTNUT, PHILADELPHIA.

*W. S. Fredericks, *Mrs. Logan, Joseph Parker, Miss Celia Logan, *William Loran, A. W. Fenns.

ARCH, PHILADELPHIA.

*W. Wheatley, J. Drew, John Deane, *John Nunan, *John A. Scott.

NATIONAL, PHILADELPHIA.

*J. Connor, *B. A. Aldis, M. Zawistowski, *S. E. Harris, *John Byrne, *Miss Keough, Charles Stafford, H. P. Madigan, *Wm. Quayle, *Robert Hamilton, Francis Whitaker, D. C. Hall, *J. W. Burgess, *D. W. Stone, S. P. Stickney, W. H. Russell, Mrs. C. F. Adams, *General Welch.

BOWERY, NEW YORK.

*E. Eddy, T. Ratcliff, R. Johnston, S. Gouldson, Mr. and Mrs. Geo. Griffith, *Matilda Herron, *M. W. Leftingwell, Fanny Hiron, John Winads, Gertrude Dawes, W. H. Hamilton, Mrs. A. Yeamans, H. E. Stevens, Mrs. Broadway, Henry Seymour, Miss Marshall, James Dunn.

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Walter M. Leman, *Mrs. Archibald, *James Prior, Miss Julia Felby, John B. Wright, *William F. Johnston, *George L. Alkin, *George Curtis, *Miss George L. Barrett, W. Wood, Jr., Mrs. Eliza Smith, J. Buxton, *Mrs. Mary Vickery, *Joseph Leonard, and two others, whose names are mislaid.

HOWARD ATHENEUM, BOSTON.

J. H. McVicker, *Redmond Ryan, Anna McVicker, W. B. English, D. Stewart, Wm. Madigan.

MUSEUM, BOSTON.

*W. H. Sedley Smith, William Warren, *E. F. Keach.

FRONT, BALTIMORE.

*Joseph C. Foster, John Ferdon, Alexander L. Vincent, *N. Johnson, Albert H. Stephens, *C. J. Foster, W. Wood, Jr., B. K. Bruntton, John Ellaler, Jr., B. K. Magnifien, Mrs. John A. Ellaler, Jr., Wm. S. Wilson.

THEATRE, RICHMOND.

*William M. Ward, G. W. Gile, Richard Carpenter, *W. P. Smith, Emma Carpenter, A. H. Fisher, Miss Kate Regnolds, W. D. Bruntton, Wm. Bristow Chippendale, B. K. Magnifien, G. P. Clark, Eliza Ward, H. M. Lincoln, *W. H. Sterna, Alfred Fraser.

THEATRE, CHARLESTON, S. C.

*J. H. Oxley, W. H. Boker, *W. H. Bailey, L. C. D. Granger, John A. Guenivier, *J. H. Sloman, *G. K. Dickson.

THEATRE, ROCHESTER, N. Y.

Twenty dollars received by letter from Mr. G. F. Browne. List lost or mislaid.

ST. CHARLES, NEW ORLEANS.

Nineteen dollars received by letter from Mr. M. Smith. List lost or mislaid.

THEATRE, PITTSBURG.

*Joseph P. Breisford, F. A. Tannehill, G. C. Boniface, Thomas Hamilton, *W. H. Hamblin, M. T. C. Blackburn, Sam E. Ryan, Mrs. L. Robe, *Mrs. F. Dowling, Fanny Wheeler, *G. H. Gilbert, *W. H. Whitney.

MUSEUM, PROVIDENCE.

*Wm. C. Forbes, *Abraham A. Read, *Mrs. W. C. Forbes, C. G. Strahan, T. D. Granger, John Bowman, John Flood, W. Bradbury, *H. O. Pardee, Miss Lemair Goodaire, Mrs. Eliza Kinlock, Miss Louisa Morse George, *A. S. H. Taylor, W. Arnold, *Eliza Ward, M. W. Leftingwell, N. Edwards, *J. V. White, G. Pardee.

PLACIDE'S VARIETIES, NEW ORLEANS.

• J. W. Croker, George Holland, George L. Rowe, Mrs. L. Rowe, W. H. Don, Charles Bass, Miss Julia Crocker,	John Turney, Mrs. Davis, O. V. Blake, R. E. Jones, Mrs. W. Davis, B. D. Mead, Henry A. Nichols, Levi Sals.
--	---

LOUISVILLE THEATRE.

• H. S. Chapman, Mrs. H. S. Chapman, D. Hanchett, F. Williams,	• H. Valentine, T. B. Hughes, J. F. Setton, J. H. Cooke.
---	---

SAN FRANCISCO, CALIFORNIA.

• James Stark, Mrs. James Stark, J. Proctor, Mrs. J. Proctor, • W. H. Bingham, Samuel Bingham, Waldo H. Wilder, S. S. DeGoway, J. D. McGowan, Hardy Hamilton Oates, Miss Sophia Edwin, Mrs. Pierson, Edwin Downey, • A. McDonald, L. F. Mand, M. J. Dumfries, D. C. Anderson, • James H. Vinson, James Milne, George Loder, G. Daly, G. Speer, • Julien O. Harrison, J. M. Elderton, A. Wilson, • William Barry, W. M. Cheek, William Thompson, J. L. Baker, Mrs. A. F. Baker, Volney Spaulding, F. Hutchinson,	• W. Venua, Isaac M. Ward, Mr. Earl, • M. Dillon, J. Den, S. Mardock, M. Russell, Thomas D. Greene, L. Brad, Mrs. R. Smith, • George Mitchell, • B. Booth, Jr., • Joe. J. Downey, Henry Cord, • G. W. Daniels, • G. Chapman, and family (3), I. D. Byrne, • Joseph Duvalap, • Lambert Beatty, J. H. McCabe, • M. S. Torres, Oscar Fisher, • John Torres, • P. Tomson, John Butta, • W. Thomas, Alexander Cream, W. B. Hamilton, • W. B. Chapman, • Charles A. Kinn, • H. Woodard, • J. H. Collins.
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TELEGRAPHIC NEWS.

Are You Insured?

(SPECIAL TO THE MIRROR.)

PHILADELPHIA, April 15.—Edwin Booth began the second week of his engagement to a crowded house. Richelieu was the bill. Regina Dace was substituted for Annie Clarke, who was taken suddenly ill. Mr. Hudson as Joseph was especially good.

Are You Insured? was produced at the Walnut before a fair audience. Edward Harrigan does not use artistic light or shade in any of his productions, and Are You Insured? is no exception to the rule. The fun is somewhat broad and the last act may be called variety pure and simple. There are two songs which are likely to catch on. The work of the company was smooth and even, there being nothing precocious to record of a single individual. W. H. Fitzgerald and Daisy Murdoch sang "I Really Can't Sit Down" to considerable applause; but Fitz is too effeminate, and Miss Daisy should try to keep the audience out of her mouth.

A Parlor Match, at the Arch; Princess of Trebizond, at Haverly's; The Planter's Wife, at the Chestnut, and Billie Taylor, at the Arch Street Opera House, all opened to good business. The Galley Slave began the week at the National to an excellent house, but the company as a whole is below mediocrity.

Dora Wiley Successful.

(SPECIAL TO THE MIRROR.)

MONTREAL, April 15.—The Wiley-Golden Opera company began a two weeks' engagement Monday night at the Opera House. The company includes Dora Wiley, Martha Porteous, Edith Jennings, Richard Golden, James Gilbert, Harry Standish and Charles F. Lang. The Mascotte was the opera. The house was packed.

Siberia's Bow to Boston.

(SPECIAL TO THE MIRROR.)

BOSTON, April 15.—On Monday night Die Walkure was given to a very large house at the Boston Theatre by the Damrosch Opera company. The curtain did not fall till nearly midnight.

Siberia had a large and enthusiastic house at the Globe for its first presentation in Boston. Bartley Campbell occupied a box and fairly beamed with satisfaction.

A Prisoner for Life and A Midnight Marriage began the second week, respectively, at the Park and Boston Museum, to good houses.

A Tin Soldier at the Bijou. Large house.

The Bandit King at the Howard. Large.

The Reorganized Milan Opera Company.

(SPECIAL TO THE MIRROR.)

RICHMOND, Va., April 15.—The Milan Opera company opened a four nights' engagement Monday with Il Trovatore. The house was almost overflowing. Fashion turned out in great numbers. Mlle. Emma Romeldi, Mlle. C. Morse and Signor A. Montegrillo carried off the honors of the evening. The curtain had to be raised after each act. The orchestra, under the direction of Signor L. Loghede, was unusually large and added greatly to the success of the opera. Faust was given last night to a large house.

Not Encouraging.

(SPECIAL TO THE MIRROR.)

BUFFALO, April 15.—There was nothing encouraging in the opening houses this week. A cold, stormy night might partly excuse bad business.

My Life, Janaschek's new play, had a fair house at the Court Street Theatre.

Nordeck, with Frank Mayo in the title role, is at the Academy of Music. The audience was light, with the exception of the upper gallery.

Lilly Hall's company at the Adelphi began the week to a good-sized house, but not to the old fashioned Monday night crush.

A Ten-Cent Dedication.

(SPECIAL TO THE MIRROR.)

ZANESVILLE, O., April 15.—The Bijou Opera House was opened on Monday night by Jennie Calef, as Little Muffets, in a week's engagement. She appears also in Fanchon, Mias and Little Barefoot. The house was crowded at ten, twenty and twenty-five cents. The latter figure secures a reserved opera-chair. This low scale of prices will probably knock the risk business into a recumbent position. As Little Muffets Miss Calef evoked unbounded applause, and her support was altogether satisfactory.

Ex-Manager Leitchford Ill.

(SPECIAL TO THE MIRROR.)

ROCHESTER, April 15.—Fun on the Bristol, with Leonie Arnott in the leading role, opened to a large house at the Academy on Monday night. Keane's company is doing finely at the Museum with Mrs. Partington, while John Prindle's Pleasure Party is drawing well at the Casino. All at bottom prices.

Ex-Manager Leitchford, of the Academy, is confined to his bed by illness.

Mlle. Rhea Protests.

(SPECIAL TO THE MIRROR.)

CLEVELAND, April 15.—I was astonished and pained to read in THE MIRROR of last week that I am displeased with my present management. On the contrary, I am more than satisfied. The receipts have been much greater since January, under Mr. Morrissey's direction, than under any previous management, and my business in large cities especially has very considerably increased. My contract with Mr. Morrissey is for three years, and not only have I no desire to change it, but I am delighted with his success. My freedom from care since he took charge of my American tour has enabled me to enjoy better health than I have had in years—conclusive evidence that I am contented and happy. Trusting that this will have the same prominence in your columns as the paragraph I refer to, I am, as ever, your friend,

RHEA.

Miss Sedgwick Pleases With Her Banjo.

(SPECIAL TO THE MIRROR.)

Worcester, Mass., April 15.—William

Carroll, in Lend Me a Dollar, opened to good house Monday night, and was received with warm applause. The banjo-playing of Helen Sedgwick pleased the audience greatly. It is neat and novel. The cast is good, and the play away above the average of its class.

One Humpty Dumpty Less.

(SPECIAL TO THE MIRROR.)

CHICAGO, April 13.—I closed my Humpty Dumpty season Saturday. I go to Indianapolis to join Doris' Circus.

JAMES R. ADAMS.

Miss Belgarde's Mother Not Dead.

(SPECIAL TO THE MIRROR.)

BOSTON, April 14.—Kindly contradict the report of my mother's death. I am happy and grateful that she is alive and well.

ADELE BELGARDE.

Miscellaneous.

(SPECIAL TO THE MIRROR.)

COLUMBUS, O., April 15.—Morton and Bell's Strategists opened to the usual Monday night jam at the Grand. The Livesey-Canary company, at the Princess, opened to good business.

LYNN, Mass., April 15.—The Leopolds opened at Music Hall Monday night to a fair house. Prices, fifteen, twenty-five and thirty-five cents.

DETROIT, April 15.—The Wilbur Opera company at the Detroit opened to standing-room only, and the advance sales for the week promise a big run. Bottom prices. At Whitney's Shadows of a Great City, with fine spectacular effects and a strong company, drew a good house. At the matinee of Romany Rye at White's the audience were kept in their seats until six o'clock on account of the company arriving late. The evening presentation drew a crowded house. The Standard Dramatic company attracted a large audience at the Museum. Appearances augur well for the attractions at all the theatres this week.

NEWBURYPORT, Mass., April 15.—On Monday night Margaret Mather appeared as Juliana in The Honeymoon. The house was large and fashionable.

NEW BRITAIN, Conn., April 15.—Bennett and Moulton sold every available bit of standing room for The Mascotte, Monday evening. The company was quite satisfactory. Ten, twenty and thirty cents.

PITTSBURG, April 15.—Bella Moore opened in A Mountain Pink at the Opera House on Monday evening to a fair house. Emma Abbott and company, at Library Hall, sang Heart and Hand to a good-sized audience. Academy and Museums opened large.

TRENTON, N. J., April 15.—The Amy Gordon Opera company sang Giorio-Giorio, Monday night and Fatinitza last night to the satisfaction of large audiences.

DANBURY, Ct., April 15.—Robert McWade, supported by fair company, played Rip Van Winkle to a well-pleased house Monday evening. Carrie Swain presented her Little Joker for the first time in this city to a big and highly delighted audience last night. Medium prices.

PROVIDENCE, April 15.—The Hanlons appeared at the Providence Opera House Monday evening in Le Voyage en Suisse before an audience of fair size. Lilly Clay and the Adamless Eden company opened for the week at the Comique Monday afternoon before a crowded house.

UTICA, N. Y., April 15.—Charles A. Gardner attracted an audience of nearly two thousand people at regular prices to see his new play, Karl the Peddler, at the Opera House, Monday evening. This was by far the largest house of the season.

MONTREAL, April 15.—The Knights opened last night to a large house. Over the Garden Wall is the greatest hit of the season here.

AARON APPLETON, Manager.

ST. LOUIS, April 14.—Henry Chanauf, in Kit, opened for a week last night at Mitchell's People's Theatre to over two thousand people at regular prices.

A. R. WATERMAN.

London Gossip.

LONDON, April 4.

Theatrical portraits and scenes are at present the craze among the noble army of London picture-gazers. Mr. Pettie, R./A., has just completed a sparkling scene from The School for Scandal. It is the familiar incident of Charles Surface selling the portraits of his ancestors. The hero, attired in his costly dress of white satin, leans back with an air of careless pleantry, to which the painter's brush has done ample justice. Mr. Pettie has also completed a three-quarter length portrait of Mr. Bret Harte, who is in a standing position, and wears a coat trimmed with fur and a red neckcloth. These and other works of Mr. Pettie were on view last Sunday at the studio of the artist, the day being the regular "show Sunday" among the painter-folk.

Another picture attracting great attention at present is one, by F. W. W. Topham, of Miss Eastlake as Ophelia. Mr. Topham in this work makes his first attempt at a theatrical subject, and certainly proves himself very happy in the effort. His studio is one of the beautiful Queen Anne mansions off Fitzjohns avenue, in Prince Arthur Road, called "Ifield." It is in and about the stations of Swiss Cottage, Marlborough Road, St. John's Wood and Hinchley Road that the London artists mainly pitch their studio tents, and the houses are all very beautiful and art-inspiring. Mr. Topham is a very clever, industrious artist, and is sure to become a power in time, for he is a young man at present.

Miss Eastlake, although very much crowded with rehearsals, made the time to grant Mr. Topham several sittings. The scene chosen is Ophelia's mad scene, with the speech, "There's fennel for you and columbine; there's rue for you; and here's some for me; we may call it herb-grace a-Sundays. Oh, you must wear your rue with a difference. There's a daisy." It is with the daisy in her hand, her eyes glancing upward toward it, full of startled pathos, yet withal perplexed grief, that the artist has seized upon the moment to transfer her portrait to the canvas. Her blonde hair

falls in waves below her shoulders, part of it swelling in tangled shadow athwart her dazed face. Her quaint white gown is confined at the waist with a silken girdle-cord. Her face is pale, her eyes luminous, as though filled with unshed tears, and her mouth fixed in a pleading sort of expression. The picture as a likeness is perfect, while the study of sentiment which plays across the face is very striking. Nothing could have been more beautiful than the appearance of Miss Eastlake in Hamlet. She has been described as a pre-Raphaelite actress in looks and method; and certainly the description, though it may seem somewhat flowery and extravagant, fits her exactly. She is earnest and conscientious almost to a fault, if that be possible. What she conceives to be the correct method she adopts irrespective of its dramatic value. Quite often her best "points" are missed by her persistent adherence to her ideas of nature, always, or nearly always, at war with stage art. The result is that while Miss Eastlake often wearies you with her pathos, too much in one key, she never fails to place you under the spell of her imagination. Her picture as Ophelia is bound to make a great impression at the Royal Academy, and will win renewed attention to its subject, while at the same time winning new laurels for its painter, Mr. Topham.

Miss Eastlake reappeared on Thursday in the part of Nellie Denver, in The Silver King, on its reproduction at the Princess Theatre. Again Mr. Barrett demonstrated his versatility and his hold on the London play-going public. His Wilfred Denver is a superb piece of dramatic work, showing Mr. Barrett to be a versatile actor of character. Nothing could be finer than his drunken scene in the first act, while as "poor deaf Dickie" he is equally at home in an unattractive disguise. Mr. Wilford, as the Spider, shared the honors of the evening. Anything more cool and diabolical than his burglar villain cannot be well imagined. Miss Eastlake was, in portions of the play, fairly electrical. There is one important detail in which the lady errs, however—that is, in her costumes. She wears them buttoned down the back, and cut in such a straight, scant fashion that the length from the nape of the neck to below the actual waist line is unpleasantly short, giving the rest of her figure a squat appearance, which is neither one of grace nor beauty. Dresses buttoned down the back may do very well for little girls in their teens, but they seem rather silly in grown girls, especially when they personate young married women on the theatrical stage.

My remarks on Miss Eastlake are dictated from a really sincere spirit. Admiring her greatly, I would in all kindness point out to her sensible perception errors which subject her to most severe comment from pit as well as stalls. These extraordinary garments she wears off as well as on the stage, and they somehow don't seem to suit her style of face and figure. Rich materials plainly fashioned with lace fichus and wrist-ruffles seem a proper adornment for this poetic looking lady, who should never affect outre or startling innovations of apparel.

The Silver King was well mounted and is sure of a successful run on its present revival. The authors, Messrs. Jones and Herman, were present on Thursday evening, and must have felt gratified at the applause with which their strong melodrama was greeted.

It seems strange to see melodrama on the boards where so lately Shakespeare's Hamlet was played, succeeded by the too short run of Owen Meredith's (Earl Lytton's) Junius. Speaking of Shakespeare, the Rev. Paxton Hood, one of London's ablest Non Conformist preachers, recently delivered a scholarly lecture at his Falcon Square Chapel on "The Women of Shakespeare." He gave a most interesting discourse, remarking on Shakespeare's portrayal of the affections, the beauty of the women as portrayed by Shakespeare, and referring to women of high intellect, touching upon Portia, Isabella, Rosalind, etc., in a most instructive manner. It is always pleasant to know of preachers waxing eloquent on Shakespeare, whose works have their place in a ministerial library as much as have the works of ecclesiastical writers, and even the Bible itself.

Equally pleasant is it to record that actresses of Shakespeare and other dramatic creations are distinguishing themselves in letters or other kindred fields of art. The latest instance of this latter is that of Miss Tennyson, a sister of the Misses Falkland, the artists whose painting of Marie Gordon attracted so much attention at the Royal Academy Exhibition last year. This year their greatest work is a study which suggests in the figures Miss Lingard and Mr. Alexander, called "Good News." It is the "Good News" of the Royal Academy acceptance of a picture when the artist is well nigh heart-sick and very poor in pocket. Mr. Alexander's face is seen in the poor artist; Miss Lingard's in the mother who clasps her babe to her breast in thankfulness at the "joy which cometh with the morning," as the picture text sets forth.

Miss Tennyson, unlike her sisters, neither paints nor draws, but is an actress of good ability, too long idle if managers could realize her value in certain roles. She is far too modest to push her business claims as many do possessed of far inferior ability. When she adopted the stage she took the name of "Tennyson," although no relation to England's poet. The name, however, is the middle name of her brother, called in honor of the Poet Laureate. During her past few months of idleness Miss Tennyson has turned her attention to literary work, with considerable success. Several of her tales have appeared in Temple Bar and the Family Herald. The latter periodical to which she sold the copyright lately, reproduced one of her stories in the New York Dispatch, called "A Lock of Red Hair." She writes under her stage name of "Mary H. Tennyson." Her ambition is to shine in dramatic composition, however, and to this end she has written a five-act melodrama, which competent critics pronounce as being full of good points and strong dramatic situations. A one-act comedy of hers, adapted to the style of Toole, is also just completed. Several offers have been made for this, but at the present date it is in the hands of a leading London comedian, who will doubtless secure it for an early production.

These clever girls work away at their beautiful artist home in Chigwell House, Finchley Road, and while two labor at their canvases, the other one, Miss Tennyson, sits before her writing-desk putting her fancies to paper with her industrious pen, filling her place in the army of life's workers along with her artist

sisters, who are very proud of her budding genius.

Returning, as I began, to theatrical portraits, the portrait of Mrs. Keeley, the well-known veteran actress, painted by Walter Goodman, is expected to attract considerable comment at the forthcoming exhibition. Mrs. Keeley, now in her eightieth year, is represented in life-size, half length, with nearly full face to the spectator. This lady, whose characters have ranged from Smike to Jack Sheppard, is dressed in black silk, with no unnecessary decorations or accessories. It is a striking acquisition to the portraits of theatrical celebrities, and it is to be hoped that engravings will be made of it in order to extend the pleasure of seeing it in the private houses of Mrs. Keeley's friends.

A. W.

Professional Doings.

—Edward Kendall is in the city.

—The Leopolds will leave for England on April 21.

—The Grau French Opera company will close its season on May 23.

—The Hewett Musettes closed season at Shamokin, Pa., on Saturday.

—The Summer comic opera snaps bid fair to be more numerous than ever.

—During recent weeks Mme. Janaschek has had a gratifying increase in business.

—The family of Manager William Henderson go to their villa at Long Branch to-day.

—Circuses are fighting shy of Michigan. A bill is before the Legislature to charge a heavy license.

—Seven thousand people heard Nevada sing Amina in La Sonnambula in Chicago on Monday night.

—The South Pacific Coast Railway management is going to build a commodious theatre at Alameda, Cal.

—Only a Farmer's Daughter will open its annual metropolitan engagement at the People's Theatre on April 27.

—Owen Fawcett opens his Dodging tour through Michigan on April 23. He will also visit St. Paul and Duluth.

—George Fawcett Rowe's play, Beauty, will be tried at a matinee in Wallack's Theatre this (Thursday) afternoon.

—In Chicago, on May 30, Lizzie Evans closes a season of forty-four weeks. Not a date was lost on the tour.

—Madame Rosine Neuville left Daly's 720 8 company in Detroit. She has gone to Rochester for a brief rest.

—There is a probability that Tom Sawyer will not be done at the Bijou owing to the continued good business of Adonis.

—John Robinson's Circus opened its season at Cumminsville, O., a Cincinnati suburb, on Saturday, with good results financially.

—B. J. Kendrick arrived in the city on Monday in advance of Milliken's Three Wives company, which plays in Jersey City on Monday.

The manager of The Strangers of Paris has an open week—that of April 27. The company is in Baltimore this week; Philadelphia next.

—Edgar L. Davenport has made a flattering hit as Douglas with the Grover Private Secretary company. He is still at liberty for next season.

—The Salsbury Troubadours close season on Saturday night. Kidder's new play, Tom, Dick and Harry, will be tried by them next season.

—Manager P. Harris, of dime museum fame, will open Robinson's Opera House, in Cincinnati, on Sunday, presenting Our Strategists.

—The new theatre, the Alcazar, in San Francisco, is nearly finished. It is a handsome structure, and is built by M. H. De Young, of the Chronicle.

—C. H. Kimball, the singing comedian, has left the profession and returned to his old position in the United States District Attorney's office in Boston.

—The management of the Grand Opera House, Milwaukee, are expending a large sum in altering the house for comic opera during the Summer.

—A movement is on foot to organize a lodge of Elks in Detroit. Many professionals reside there, and in the Summer months it is a garden-spot for the weary of the ranks.

—Max Freeman has been in trouble in San Francisco. He is charged by Rice and Dixey with cribbing the business, jokes and music of Adonis, and using them in another attraction.

—Only a Woman's Heart opens at the Academy of Music, Chicago, on April 27. Newton Beers and Marie Manzio everywhere receive favorable mention for their acting in this play.

—Marguerite, the three-year-old daughter of Edward and Lillian (Spencer) Clayburgh, died at its mother's home in Pittsburgh on Tuesday. Mr. Clayburgh left for Pittsburgh last night.

—Gus Frohman says there have been 317 applications for admission to the next term at the Lyceum School, beginning in the Fall. The fool-killer has been idle lately it would seem from this scrap of statistics.

—The date of Lizzie Evans' opening in Louisville is April 16 and of Manager Melfer's benefit, April 20. Our regular Louisville letter has them different, and the correction arrived too late to be made therein.

—John T. Hinds' Bells of Shandon company was stranded in Frankfort, Ind., last week. Local Manager Henderson lent a helping hand, and at last accounts the company was out of the woods—temporarily at least.

—Zozo opened a return engagement in Lowell, Mass., on Monday night to a packed house. George H. Adams, as the Typical American, made a pronounced hit, and Blanche Curtiss was very favorably received.

—By arrangement with Edward Clayburgh, Frankie Kemble will play the sousbrette part, Molly, in Only a Farmer's Daughter, at the People's Theatre, week after next. Miss Kemble is one of our best sousbrettes. Next season she will star under Mr. Clayburgh's management.

—Among the people engaged by W. H. Gillette for the Summer tour of The Private Secretary, The Professor and The Rajah in the West are M. A. Kennedy, Frank Tannehill, Jr., and wife (Maud Gireaux), H. A. Moray, George A. Boaler, Belle Gireaux, Maud Haslam, Fanny Addison, Alice Sherwood and others. Charles A. Haslam goes with the party with W. W. Randall in advance.

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Saturday night, April 18, Farewell performance.

Farewell matinee of A Night Off, SATURDAY, April 19, 2 o'clock.

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WEDNESDAY AND SATURDAY MATINEE.

Amateur Notes.

A not very brilliant performance of Byron's comedy, 'The Squire's Last Shilling,' was given at the Lexington Avenue Opera House on April 10 by the Rivals. The play moved quite smoothly, but the majority of the people in the cast lack in experience. When this necessary attribute has been acquired, the Rivals may take a more pretentious place in the numerous list of societies now before the public. The play, however, seemed to find favor with the immense audience that filled the hall to its capacity. Charles Chukles was very well enacted by J. W. Black; J. H. Rosenberg overacted as Joseph Gresham; Farmer Hodges was fairly well given by T. Graham; F. Schaeffer did not make a success of Jabez, the old miser; as Malvina, Miss Finley was refined and natural; Mrs. Lawrence is entitled to praise for her conception of Rachel Grindrod. Other roles, were entrusted to Messrs. Tilford, Price, Ihne and Miss Nowlen and Mrs. Drew. The music was furnished by the Seventh Regiment Band, under the baton of Prof. Cappa. A reception followed, which was well attended.

The Passing Regiment was repeated at the Brooklyn Academy on Saturday with the addition of Douglas Montgomery as Winthrop. Although an improvement on the previous performance, the same error in stage management was apparent. A professional and experienced coach should be secured to direct rehearsals. The list of names on the Amaranth programme is unsurpassed by any association.

On April 9 members of the Kemble and others appeared in Leah the Forsaken at the Brooklyn Academy of Music. The play was given for the benefit of St. Peter's Hospital and Kindergarten. As is generally the rule when an admission is charged, the theatre was not crowded. Those who were present were rewarded with a smooth and generally creditable performance of this sombre drama. G. De Cordova was the stage manager, and is worthy of much praise for the manner in which the acts were handled. The scenery was capital, and one or two sets worthy of a place in a long run at the regular theatre. The directors of the Academy appear to be making earnest efforts to give satisfaction to the discontented associations. Matilda Davis untried the title role, and made a success of it. Mrs. Davis is at her best in her pathetic moments, but showed some power in the trying scene in the fourth act. Ada Austin was equally successful as Madalena. Miss Austin deserves a prominent position in one of the leading societies. She acts with repose and uses a clear, well modulated voice to good advantage. S. J. Davis hardly realized Rudolph in appearance, but acted quite well. The Nathan of J. P. Clark was a realistic, powerful enaction of a very difficult part. There are few amateurs who could play it so successfully. W. P. Macfarlane was in his element as Ludwig, and when he was on the stage lighted up the serious play by some clever work. Charles Lamb as Father Herman and H. H. Gardner as Lorenz were, as usual, very satisfactory. Other roles were undertaken with more or less success by Mrs. Hood, Miss Cochran, Miss Manne, etc. E. M. Munoz, the manager of the entertainment, had on exhibition a painting of Mrs. Davis as Leah, executed by himself. Leah was one of the most brilliant performances of the season.

The Junior Club is an association composed of some of the wealthiest citizens of the Metropolis. They held forth on Wednesday evening at the Metropolitan Opera House. Who's to Win Him and Betsy Baker were presented with the following in the cast: Richard Wainwright, W. B. Ogden, E. F. Coward, Valentine G. Hall, John Wilmerding, Lloyd Warren, F. C. Satterlee, Jr., R. F. Harrison, A. T. Mason and E. J. Wendell. Edward Fales Coward created much merriment by his impersonation of Betsy Baker. The female roles were all enacted by gentlemen.

An entertainment was given by the Lee Literary Association on Thursday last at the Lexington Avenue Opera House. An absurdity adapted from a famous novel by W. H. Phillips and called 'De Freezy against Marryme' was presented to an amused and appreciative audience. It was cast as follows: Hon. Dire Necessity, W. L. Ormsby, Jr.; Sub Necessity, Ernest Bunzel; Arabella De Freezy, Susan Reston; Lord Garmoyne Marryme, S. H. Ormsby; Counsel for Plaintiff, W. H. Phillips; Counsel for Defendant, W. P. Rhodes; Foreman of the Jury, A. H. Lorton; Adeline Patti de Foie Gras, Eva Hastings; Fanny Davenport Sherry, Anna E. Rhodes; Eli Perkins Washington, B. F. Quackenbush; De Murska Fireworks, Ella Cokelet; Mary Contrary, Hattie Andrus; Henry Irving Marryme, S. C. Ormsby; The Cherubs, Charles Fitch and W. E. Phillips. Songs and recitations were introduced. The association deserves credit in furnishing an original play by one of its members.

The Rivals was played by the combined forces of the Mimosa and Kemble Societies at the Brooklyn Academy of Music on Tuesday. The affair was very successful. A stronger cast, with one or two exceptions, could not be selected. Precision, capital stage business and earnest effort marked the entire production. Maggie Longstreet was prevented by a serious illness from appearing as Lydia. The role was assumed at one day's notice by Elita P. Otis, who, notwithstanding the disadvantage of no rehearsal, scored one of the most pronounced hits of the evening. To Bertha Currier was entrusted the arduous part of Mrs. Malaprop. Miss Currier was equal to the emergency. Lucy was very acceptably rendered by Julia Loder. John H. Bird should be criticised on a professional standard. His Sir Anthony Absolute would grace the stage of the regular theatre. Natural, intelligent, with a fine voice and stage presence, he is endowed with all the attributes of the able actor. Dean Pratt is the next in order, and is also worthy of lavish praise as Bob Acres. He has a decidedly comic vein. Charles H. Macklin made much of Sir Lucius O'Trigger. He acts with confidence, ease and vim. Charles Stanton's performance of Captain Absolute was bright and animated. When he has freed himself of a number of mannerisms he will be even more successful. Messrs. Norris and Bell appeared as Fay and David, and Douglas Montgomery, in the ungrateful part of Faulkland, filled out the cast. The Rivals was repeated on Wednesday at the New York Academy of Music.

The fourth performance this season was celebrated on Monday by the Hawthorne at the Opera House. Sweethearts and Wives was illustrated as follows: Admiral Franklin, John F. Kennebeck; Charles Franklin, John J. Deery; Sandford, J. S. Hastings; Curtis, James A. Cashen; Lackaday, Henry Currier; Eu-

genic, Mary Gibson; Laura, Leila Tilton; Mrs. Bell, Mary Macready; Susan, Grace Raven. There was a large attendance.

Maud Monroe, of the Hawthorne, made her debut recently on the professional stage with J. B. Polk's Comedy company. Miss Monroe appeared this season at the Opera House in the title role of Esmeralda.

False Shame was produced by the Gilbert at the Brooklyn Academy last evening and The Rivals at the New York Academy of Music.

Among the Breakers will be given at the Opera House to night by the Yorick and Gasparde Loretti by the Bulwer at the University Club Theatre.

An original drama, entitled Gasparde Sorrenti, will be presented this evening at the University Club Theatre by the Bulwer.

The Forrests will be seen in Old Phil's Birthday, on April 20, at the Opera House.

The Greenwich holds forth on the 22d at the Lexington Avenue Opera House.

The first meeting of the Harlem Association was held on March 27.

The Garrick will give another entertainment this season.

The Kow Klub is a branch of the Rival.

The Gilberts are busily rehearsing False Shame.

The Mimosians gave a performance of The Rivals at the Academy last evening. They were assisted by members of the Kemble.

The Amateur League will entertain their friends on April 28. A play is being prepared.

The Kemble will present one more drama before the season closes.

F. M. Lawrence is the President of the Amaranth. R. M. Hogan, to whose energy much of the success of the season is due, acts as Secretary.

Mr. Roach's Elation.

James O'Connor Roach returned to the city from Chicago on Saturday. He says that Scanlan is delighted with Shane-na-Lawn and that its success is assured. He praises the star for his impersonation of the leading part. The result of the production of McFadden's Spirits also elates him. Speaking of the double success, he said: "I am at last satisfied that the public have vindicated me in my claims to authorship; but my collaborator, Mr. Knox, is entitled to a lion's share of the work. I have another play, called Harley's Wife, which I hope to see produced soon. You alluded to the play which John P. Smith claimed belongs to him. One copy is in Poole and Gilmore's hands, and I have another. I will presently be in a position to fight the matter."

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of makers of Irish plays. The absence of this venerable and trite burlesque of patriotism is refreshing."

The Chicago Evening Journal says: "The part fits Mr. Scanlan very well, and, happily padded with his numerous charming songs, is an interesting performance."

The Chicago Herald says: "A wholesome and re-

freshing beauty and attractiveness characterizes William J. Scanlan's new play of Shane-na-Lawn, produced for the first time at the Standard Theatre last night, which cannot fail to invest it with a popularity reached by but few modern productions for the stage."

The Chicago Evening News says: "Mr. W. J. Scanlan's new Irish comedy, Shane-na-Lawn, is remarkably

free from objectionable matter in the form of dull dialogue or impossible incidents. There is much that is pleasing in the character of Shane. It is given a tender interest by the fine bits of humor and sentiment which Mr. Scanlan draws out of it."

The Chicago Tribune says: "In point of pithy dialogue and witty repartee no play illustrative of Irish life

since Boucicault wrote The Shaughraun has been more happy than Shane-na-Lawn."

The Chicago Evening Mail says: "Mr. Scanlan's ability in the line of genteel Irish comedy is well known, and his new character of the rollicking, but shrewd, Irish lad, Shane, added to his reputation for clever work. The plot of the piece details the incidents of a pure Irish love story."

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